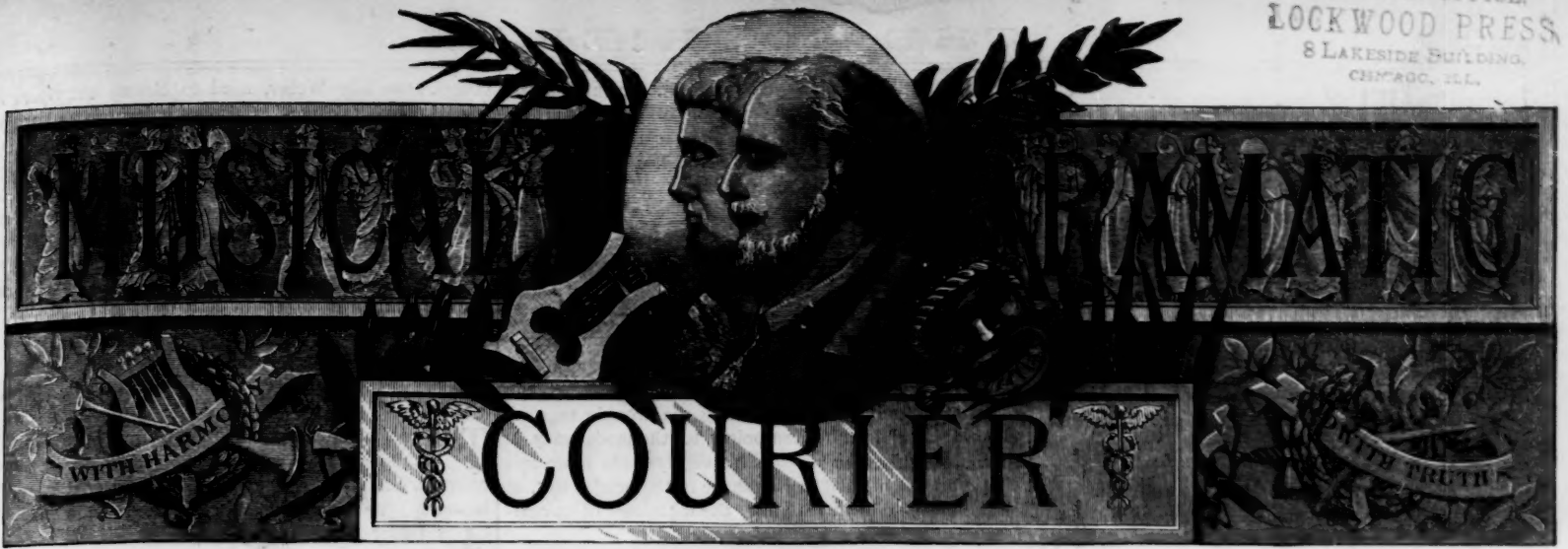


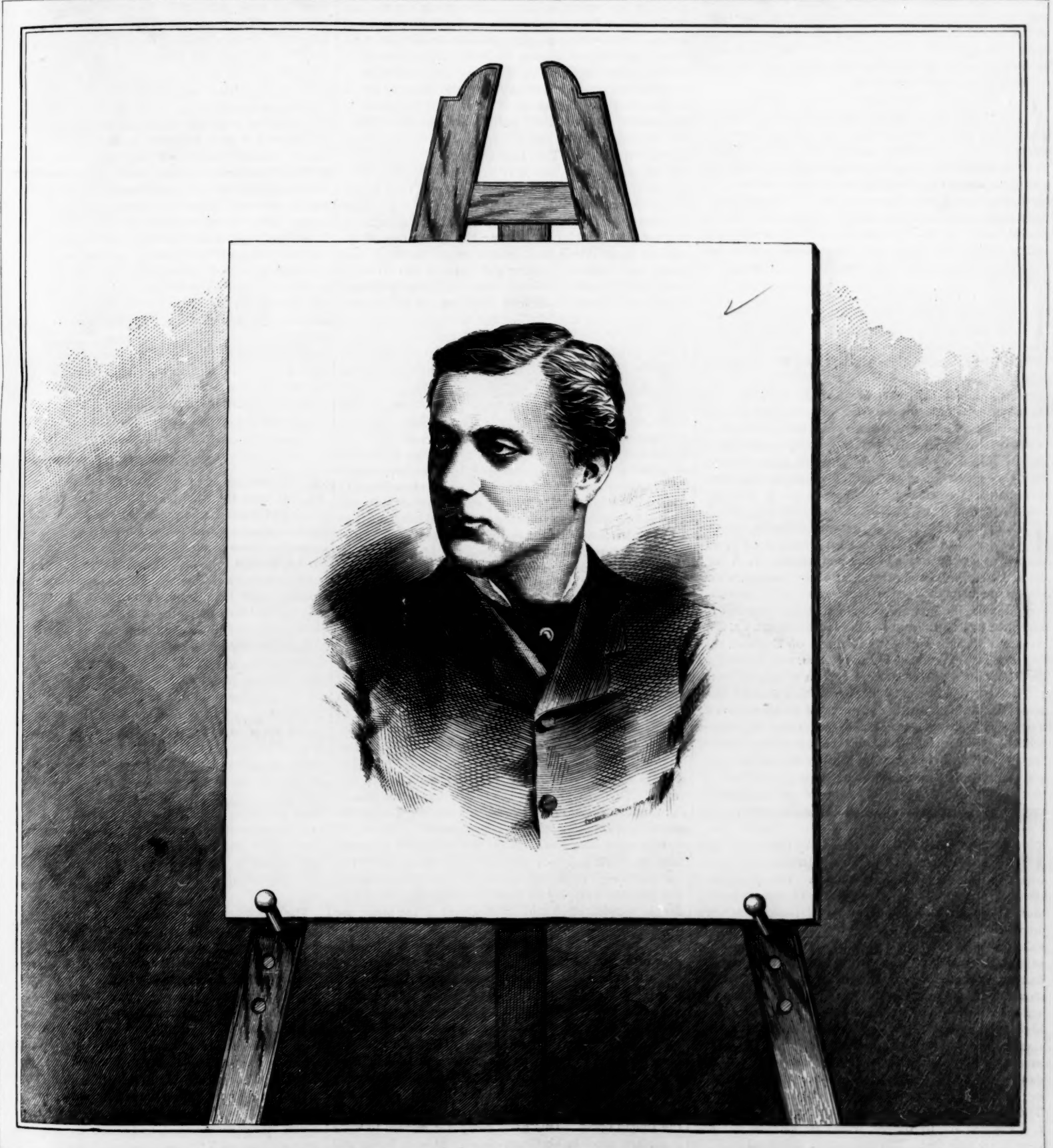
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OSWALD TEARLE. ✓



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MUSIC was regarded by the ancient Greeks as a sacred art,—as the spiritual language of a divinity affecting the soul with a mysterious and irresistible power.

MUSICAL instruments having been used from time immemorial by kings and beggars, savages and the civilized, it is not surprising that their materials, forms, powers and effects vary so very greatly. The art itself is modified to meet the requirements of all persons.

THE sonatas of Beethoven and much deep-felt music is in the highest sense ideal. Many of music's utterances are so strange and yet beautiful that they seem as the expressions of disembodied souls freed from all oppressive materiality. Yet some critics approach such sublime strains as though they were to be judged by the ordinary rules of common sense.

A MUSICAL composition must give evidence that the writer produced it during some fleeting moments when he was warm with a certain imaginative glow—when he reveled in a new discovery of beauty, filling him with great delight and leading him to patiently record it for future use and the enjoyment of others. Yet, although the work may not be accepted as good if it merely shows mental power, it will be made the subject of criticism, and be closely scrutinized from many points of view and as though the composer had conceived it, as it were, in cold blood.

THE musician acquires the habit of looking within, as the painter acquires the habit of looking without. The former notices slight variations of mental moods, and the latter those of light, shade, mists, &c., which are mostly disregarded by other persons. When the musician has indulged his dream, in which he lives as in an inner-world, he suddenly feels the need of expression, and bursts upon the world of sense with his passionate or exultant cries, as naturally as one awaking turns toward the day. This necessity of an outward disburthening, which is a revelation of self, naturally leads to the formation of an art like music.

THE rapid formation and general diffusion of the modern art of music have been greatly aided by advantages that the ancients did not possess. 1. A well devised notation, simpler than that of the Chinese, which was too complex for further elaboration, more universal and direct in its application than tablature and that reduced the art to the most positive statements. 2. The invention of counterpoint in the north of England, that first made its appearance in canon form, and has led to the free and yet consistent development of musical ideas. 3. The invention of the finger board which enabled composers to test, unassisted, the effect of combinations of tones, &c., in the construction of grand harmonies and brilliant modulations. 4. The invention of the printing press that multiplied copies of their works for general distribution; and 5. The advances in physical science that led to the discovery of scales of the harmony of sounds, as the spectrum supplied a scale for colors.

IN the West, dancing does not usually rise to the rank of a fine art, but is merely an exhilarating exercise in which both men and women associate. The quadrille is the only remaining vestige we retain of dances having more than one phase. The Csardas of Hungary is not a mere graceful motion or an expression of joy or high animal spirits. The music begins with a slow and sadly passionate strain, in which the gentleman approaches deferentially and meets the lady, upon whom he bestows all his attentions and tries to ingratiate himself by actions calculated to show off his physical beauty and high bred manners. In fact this section (Lassan) is a stately courtship with a pantomimic dialogue. Then the music presses onward and the lady escapes among the dancers. The gentleman pursues. The music, on reaching the point marked "Friska," is extremely animated. The pursuit continues, the lady eluding and coquetting and dashing off to others; finally he catches her and they dance together. The gentleman, delighted with his

success, holds the lady high in the air. In the English Christmas pantomime, the pursuit of Columbine by Harlequin, in which both use unexpected devices to pursue and fly, in acting their parts, illustrates to some degree the skill required for this dance.

ORDINARY language is commonly felt to be inadequate as a means of expression. This may be seen not only in the fact that it is often difficult to find suitable words, but also in their musical delivery, that is to say, in the singing speech that is adopted when the emotions are strong. The shrug of the Frenchman, although expressive (like our slang and cant phrases), may be the result of mental indolence avoiding the trouble to state views definitely, yet it often points to the inadequacy of speech. A "Yes" or "No" is frequently made more emphatic by a significant nod or shake of the head. But, of all the means taken to intensify the meanings of our utterances, the greatest of all is music.

IT is singular from what seeming trifles so called schools of music take their rise. For instance, the principal difference between the German and English schools of organ playing is due to the invention of composition pedals by an English builder. Both schools use the best music, such as fugues and sonatas in the highest styles of writing, but the Germans play continuously with the same unvarying character of tone, while the English are never content unless they can, by contrasts and combinations of the various stops, repeatedly vary the tone, so as not to jade the ear by monotony of the quality or power of the sounds. The Clementi and Mozart schools of pianoforte playing were not due to any personal rivalry or opposing principles. The English piano that Clementi and his pupils used had a rich, full and sonorous tone, and therefore was particularly well suited to a broad, masculine and noble style of playing. This technical peculiarity of the instrument was Clementi's great advantage. It led him to become the forerunner of the modern pianoforte school, which revels in large and grand, even orchestral effects, and inspired him to write works that pleased Beethoven more than those by Mozart and Haydn. The adoption by Beethoven of the English school of writing and playing, led to the immediate decline of the Viennese school. The Vienna pianoforte had a very pleasant tone, but it was comparatively thin and evanescent. The mechanical action being very light, the most delicate and sensitive "touch" produced a corresponding subtle and gentle tone. Therefore, it was better suited for rapid arpeggio playing, light, running passages, grace notes and embellishments of melodies. This facility betrayed composers and executants into the adoption of a style that was suited to the instrument. Thus we may account for the principal characteristics of the works of Hummel, Thalberg and Henselt. It is not good for composers to write for any special instrument or set of instruments, for the material element of art often exercises a determining influence on the ideas of a composer. Thus, the pianoforte tempts with its arpeggios that are useless, generally speaking, for the orchestra. The organ too easily leads to a certain indifference respecting rhythmic variety, while one is reveling in magnificent harmonies and combinations of tones.

NATIONAL OPERAS.

THE opera of England may be distinguished by this peculiarity—it allowed the principal personages to occupy the sole attention of the audience by turns, not by performing significant acts that would prove of interest to the carrying forward of the plot, but by singing a pretty and artless tune over and over again to several verses. This was probably due to two causes, the love of the English people for simple ballads and the wish of the publisher (who bought the copyright of the opera) to have as many songs as possible that could be detached from the work and sold separately for home use. The opera, although requiring the resources of a large theatre, was yet not to employ all these so completely as to hinder the simplification and arrangement of the music for voice with pianoforte accompaniment.

The peculiarities of the Italian opera are the bravura style of singing, as found in Rossini, the prevalence of recitation, the scena and dance forms sung to the rhythms of poetry.

The French grand opera is marked by the great (and, as we think, undue) importance given to the ballet, to the magnificence of the scenic display as found in Meyerbeer. The love of martial glory made the military operas of Spontini as natural in the opera house as battle pieces in the Louvre. The German opera in the hands of Gluck became more truthful, in a dramatic sense, than the Italian opera. This great composer refused to write a modern dance in his Greek pieces. Mozart, Spohr and

others, especially Weber, tried to elevate the opera in special points, taking ideas from the Italians and trying to Germanize them, and especially by transforming the melodies, which were made technically simpler and more in keeping with the meaning of the text. The art works of Wagner now provide the Germans with a truly national opera; for the subjects are German myths, the language used is German and the music clings so closely to the text—if it is not absolutely fused with it—that the vocal parts must suffer in any translation, especially when it is made in languages that are not very closely allied to the original.

MUSIC VERSUS SPEECH.

THE ancient root, "gr," is found utilized in the English language in such words as grind, grist, gravel, grunt, engrave, &c., in all of which a strong frictional sound is imitated. The words of language are, therefore, not only conventional or characteristic, but may, as in this case, be partly both. The same remarks apply to musical expressions. For the part of *Bottom* in the overture to Mendelssohn's "Midsummer Night's Dream" may pass without being associated mentally with this character, as the words quoted above may without their common signification being perceived. It seems necessary to point this out. For there are perverse critics who appear delighted to raise a smile or sneer at composers and their works, or at least are encouraged by persons who, not being moved by the power of the art, are unwilling to grant it any serious consideration. Therefore, when a characteristic overture is under consideration, in which the writer has made his meaning plain by being realistic, it is decried as mere imitation or mimicry, or as showing the low rank of the art as a language. If, on the other hand, the composer idealizes his subject, then its correspondence with the thing signified may not be perceived, and the power of the art to express definite ideas is called in question. We may then be reminded once again that to one auditor it means one thing; to others, other things, and so on; the real truth being that the music is probably more intelligible to the hearer than the words of any spoken language, unless he had previously been told, and had learned to remember, their meanings. Listen, for instance, to a performance of Beethoven's "Pastoral" symphony without knowing the title of the piece, and its idyllic character will at least be noted. But listen to an oration in a strange tongue, as, for instance, Arabic, delivered by a native not employing suggestive gesticulations, the subject being also unknown, and to one unfamiliar with the language fewer ideas will be gathered.

TECHNICITY IN ART.

AS in painting, so in music, technical studies threaten to take the first place in the estimation of both pupils and masters, and to become the end and not the means. Hence we see praises accorded great artists because they have painted fur or feathers, or what not, with perfect imitation. All such skill, valuable enough in itself, is but technicality. Similarly, students of singing practice their long drawn-out sounds, their shakes, arpeggios, and feats of agility, and proceed to the concert room, to display these acquirements, apparently without a thought respecting art, or the noble art works that these attainments should help to express. As it is true that without practical skill a singer is not available for artistic purposes, so, without the deepest initiation into the spiritual purport of a work of highest art and the purest devotion and enthusiasm (free from egotism and love of personal display), this executive power will not attain its greatest ends. Therefore, side by side with studies for gaining the required facility of execution, should go well directed efforts to cultivate the perceptions respecting the significance of artistic forms, leading to a characteristic expression of them. The truthful delivery of an artless song is really more satisfactory than the exhibition of the result of years of most laborious technical training, unaccompanied by artistic susceptibility.

The teaching of too many masters for the pianoforte tends to increase the love of technicality, as shown in digital dexterity. The heart and soul of the pupil are ignored, while brilliant flourishes and clap-trap exhibitions of power (to use the painter's phrase) are made. Even in Germany, some of the greatest teachers have not scrupled to rewrite the works of Beethoven, Weber, &c., that their works (originally written for art's sweet sake) may give the skilled executant an opportunity to display his gymnastic feats. Therefore, technicality, carried to excess, not only deadens the sense for music, inducing indifference, formality and apathy towards it, but leads to the greatest works being ruthlessly treated, their composers' wishes disregarded, and also to the pupil's becoming puffed up with the inordinate vanity and insufferable

conceit of a "model executant." That technical proficiency has taken the precedence of artistic development among pianists in general, may be evidenced by the increased use of keys with many flats, that appear to have been chosen to suit the conformation of the hand, rather than because these keys have the desired characteristics. The pianoforte, already a mechanical instrument, is thus made by artists more and more so, and to deaden the perceptions respecting contrasts of key-character. Fortunately for modern art this instrument is so extremely valuable from many points of view, that, however much it may be abused, it will continue to atone in other ways for faults not its own, but of those mechanical musicians who traffic in the facilities it affords.

MINOR TOPICS.

ADAPTABILITY to time and place is not what always composers seem to consider. However appropriate certain characteristic effects may be in themselves, unless they are such as to appeal to general audiences they are only partially valuable. A critic, in speaking of the music of Rubinstein's opera, "The Demon," represented for the first time this season at Covent Garden Theatre, London, rightly remarks that the rude, barbaric national themes which the composer has introduced, however pleasing they may be to Russian, have no charm for English ears. The dances are also said to be too national. For what does an English audience care to witness a long *pas seul* by the *première danseuse* in a dress which actually touches the ground? This may all be very appropriate, but it fails to interest when represented in a theatre devoted to Italian opera and ballets, with short dresses.

TIMES have changed considerably since Lord Chesterfield issued his edict against any musical performances by ladies and gentlemen. Now royal dukes perform on the violin in public and mingle freely with regular orchestral players. Still more, bishops' wives sing at musical matinees, and are not only applauded by personal friends, but really display a highly cultivated musical talent. Such instances go to prove that music is becoming more widely studied and, what is more, its followers are being honored and received with equal dignity and appreciation as followers of other sciences. To all this musicians cannot remain indifferent, and they will pursue their calling with a nobler idea of what good it accomplishes in this miserable world of ours.

THE law of musical copyright in England decrees that not only the written music of a song is copyright, but the singing of it in public for money is copyright also, and it matters nothing if the singer is not paid, and the fact even that it is sung for a charity makes no difference. On account of the ignorance of most persons with regard to this peculiar law, many have been forced to pay the fines imposed on those who violate it. A Mr. Wall, who has acquired some few copyrights, obtains his living by pouncing on unfortunate singers who use his songs at concerts, forcing them to pay the fines for doing him a favor, as it were, and, at the same time, helping them to get rid of their ignorance.

DRAWING ROOM concerts have become a necessity of life in London polite society. As a proof of this, it need only be related that a person named H. von Zastrow the past season made arrangements for musical performances in the afternoon of every day in the week except Sunday, at a private house. After the summer vacation, he has decided to open a permanent establishment of his own, where concerts will be held both in the afternoon and the evening. Artists, even of established reputation, seem desirous to have their benefit concerts take place at the house of some influential member of society, for in this way they gain a powerful foothold and support, aside from the more general one of an indiscriminate public.

HENRY C. LUNN, in the August number of the *London Musical Times*, predicts the eventual downfall of Italian opera in England, giving as one reason that "the companies assembled at our lyrical establishments do not now contain vocalists at all competent to sing pure Italian music as it should be sung." He also says that in olden times "many persons would flock to the theatre to hear the singers, who cared but little for what they sang." If the abandonment of Italian opera is to be the establishment of English opera in its place, no musician will complain of the change.

A CORRESPONDENT of the *London Monthly Musical Record*, discussing the current mode of examination for the degrees of "Mus. Bac." and "Mus. Doc.," expresses the following opinion upon the subject: "Would not a satisfactory reply to the question, 'What music have you already written?' be a better reason for making a Bachelor or Doctor of Music than the answers to the examination questions,

prefaced by an 'Exercise,' showing how correctly the candidate can write when he tries?" From one standpoint, the mode suggested in the foregoing question is to be preferred, for dry knowledge alone, however valuable for certain scientific purposes, should not be the chief foundation whereby a degree can be secured. A writer in another English musical journal some time ago asserted that none of the great masters, if living now, would be able to take the highest musical degree at either one of the English universities. The truth of this can scarcely be questioned, for much information aside from that purely musical is demanded from the candidate, who must be a book student more than a really gifted musical composer, if he wishes success to crown his efforts at obtaining a degree. What works one has written is, therefore, a good test to apply to those desirous of having a "handle" to their name.

"Of the making of books there is no end," it has been said. Why cannot the same idea be expressed in a new way, thus: "Of the establishing of conservatories of music there is no end." The news has reached here that on the first of October there will be opened in Berlin a new conservatory of music, a private institution, which will be under the direction of Xaver Scharwenka, the well known pianist and composer. Special attention is to be given to the study of the classics, but modern works of excellence are to receive greater attention than what the official Berlin Conservatory of Music gives them now. Besides the yearly increase of conservatories of music, various other societies devoted to the divine art continually come into existence. There is much talk in Paris of the creation of a third musical society, of which Franz Servais is the proposed director. There is room for all organizations having a high purpose in view, and which will make it obligatory upon students to devote the greater part of their time to the cultivation of works of a sterling character, with the preliminary practice necessary to give a ripe and intelligent interpretation of them. Talent and even genius, without systematic study, do not accomplish the most possible.

NOWADAYS a good deal of discussion is going on concerning the pitch (*diapason*) which should be generally adopted throughout the civilized world. Although such a general pitch is highly desirable, it is doubtful whether it will soon be established. The various instruments manufactured in different countries are modeled after the prevailing pitch, and to increase or decrease the number of vibrations to a given note would seriously affect the *timbre* of the instruments already in use. In order to give the readers of THE COURIER some idea of the various *diapasons* now existing in Europe, the following information concerning them is here quoted: At the Paris Opera House the vibrations are 870; at the San Carlo, Naples, 890; at the Berlin Opera House, 897; at Rome, 900; official Belgium and Northern America, 902; Vienna Theatre, 903; Covent Garden Theatre, London, 910; non-official Belgium, 916. Now it is desired to have the general *diapason* reduced to that prevailing at the Paris Opera House, viz., 870 vibrations. In such works as the "Ninth Symphony," by Beethoven, the Paris pitch should most assuredly prevail. Then would the voices of the solo and chorus singers sound less screaming and disagreeable than they usually do. A general agreement, however, in any matter or matters is not often arrived at.

THE art of advertising, so well understood in this country, is making headway in various European countries. At the Milan Industrial Exhibition there is a continual gratuitous distribution of a new publication of the Ricordi musical establishment there. It is called "La Moda Italiana," and has designs by the clever artist Signor Edel. These designs are a summer and a winter costume, and at the back of the sheet there are printed a "polka" and a "mazurka." In this way the greatest benefit is derived at a comparatively small cost. Ricordi shows an eye to business.

PATTI is said to be an excellent driver. She owns a horse called Sam, which is her special favorite, for he is a pony with much intelligence. He is fastened in a stable from which he can see all that happens in the kitchen of his mistress. He has learned to open the door of his stable. Every morning he hardly waits to see the sign that his friend the house-cook makes him than he quickly opens the door and walks spiritedly across the yard, without undue haste. Then he ascends the stairs that lead to the kitchen, and is regaled with a well cooked carrot or piece of sugar, for which he thanks the cook by an intelligent look and a few knowing whisks of his tail. This goes to prove that "nightingales" and horses thoroughly well understand each other and are just fitted for perfect association.

IT has been reserved for a certain prima donna to commit an act little short of folly. If anything could call in question the sense and lofty high-mindedness of an individual, it is a public exhibition of would-be superfine morality when no criminal deed is involved that might demand such an open demonstration. The idea of an entire opera

libretto being altered like that of "La Traviata," purposely to please a taste as fastidious as unreasonable, is a matter that must cause healthy-minded people to gape with astonishment. Such a course of action could only be defended if the opera had been condemned as unfit for representation in its original garb by the public authorities, and this only in order to save masterly music from oblivion. But the story of the opera is well known and accepted, and the work has been essayed by the best singers the world has produced. Why should Emma Abbott place herself in a position wherein her motives may be impugned? Or is the whole thing a neat advertising dodge, calculated to take with the semi-religious opera goers, and thus draw fish to the would-be moralist's net and cover her with a false halo of glory?

BRIEFS AND SEMI-BRIEFS.

...Colonel Mapleson is said to be negotiating with Pauline Lucca for an opera season here.

...Max Maretzek and Signor Tagliapietra are giving vocal and orchestral concerts in Cincinnati.

...E. A. Osgood will return to America in the fall and appear in Boston on the 9th of November.

...The Mendelssohn Quintet Club, of Boston, sailed from San Francisco for Australia on the 2d inst.

...Jennie Winston has been engaged for the leading rôle of the new comic opera, "The Jolly Bachelors."

...The four part songs by the Miegs sisters, at the Union Square Theatre have been received with much favor.

...Miss Thursby is visiting Mrs. Ole Bull at Bergen, Norway, after which she will return to the United States.

...Mme. Peschka Leutner has returned to Europe, having abandoned the idea of a concert tour in this country.

...Zelie de Lussan gave a concert at Richfield Springs on the 19th instant, with the aid of several prominent artists.

...Mr. Hoch, the cornet player, at Long Beach, has decided to remain in this country, and has already made engagements for the coming season.

...Theodore Thomas gave seven concerts at Milwaukee, beginning with Monday of this week and concluding with matinee and evening concert to-night.

...Herr Richter is at Wagner's home, at Bayreuth, and the two are earnestly going over the scores of the operas Herr Richter is to conduct in London next year.

...Teresa Liebe, violinist, and her brother Theodore Liebe, cellist, will arrive in America next month and appear at the Worcester (Mass.) Festival September 26 and 28.

...Isabel Stone, of Boston, has sailed for London, where she is under engagement to sing at a series of concerts this autumn. Later she will make the tour of the provinces.

...Rubinstein is busily at work on his opera comique, "Miss Don Quixote." But though the composition is a rapid process of his wonderful genius his trouble with his eyes makes it slow work to set his thoughts down upon paper.

...Capoul has been engaged to sing the chief part in an Egyptian opera "Le Sals," words and music by Mme. Olagnier. The work is to be produced at the Paris Renaissance.

...Anna Bock recently gave a piano recital at the Oriental Hotel, Coney Island, and played some works by Rubinstein, Schumann, and Liszt, which she has added to her repertoire.

...The Litta Grand Concert Company has been newly organized and remains under the management of the Slayton Lyceum Bureau, and will play in Philadelphia and Boston during November and later in the West.

...W. R. Case, the pianist, will return to New York on the first of the month. He intends giving concerts in October at Charlottesville and Lynchburg, Va. He has created a very favorable impression by his playing in the former city.

...Joseph Heine, the great blind violinist, has signed for three years with the Slayton Lyceum Bureau of Chicago, and, in connection with Mrs. Caldwell, Canada's greatest soprano, will form an interesting feature of the Slayton Star Concert Company.

...Florence Copleston, assisted by Julie de Ryther, gave a successful matinee musicale last week at Richfield Springs. Miss Copleston played selections from Liszt, Chopin, Saint Saëns and Scarlatti, and Mme. de Ryther sang two favorite songs by Gabriel.

...George Werrenrath, the Brooklyn tenor, is announced to give a series of recitals in Boston next winter. Mr. Werrenrath's concerts last season in Brooklyn were successful, the attendance being large and the performance artistic and highly creditable to him.

...Mr. and Mrs. Richard Arnold, assisted by Ida Grass and several of her pupils and by Anna Dolge, will give a concert at Brockett's Bridge, New York, to-night for the benefit of a local organization. The programme is elaborate, and will doubtless be handsomely given.

...Stephens and Solomon, of "Billie Taylor" fame, will open the season at the London Olympic Theatre, on the 29th instant, with their new comic opera, "Claude Duval, or

Love and Liberty," under the direction of Michael Gunn, D'Oyly Carte's partner in the first inflection of "P——e."

....An organ Concert was given at the church of the Immaculate Conception, Hoosic Falls, N. Y., on Wednesday evening, August 17, under the direction of Professor Henry G. Thunder, organist of St. Augustine's Church, Philadelphia, assisted by Rose Stewart, soprano; Benjamin Horsley, tenor; J. L. Groesbeck, basso; and Master H. G. Thunder, organist. The programme was excellent. Miss Stewart's singing was much appreciated.

....The Boston Symphony Orchestra, under Mr. Henschel's direction, will give twenty evening concerts and as many afternoon rehearsals this season. The orchestra numbers 60 musicians, and the library includes 275 numbers, 52 symphonies, 85 overtures, 12 concertos and 126 miscellaneous pieces.

....The London *Figaro* says that Adelina Patti has entered into an arrangement with Mr. Franke to sing at three special performances of "Lohengrin" in German at Drury Lane Theatre, under the conductorship of Hans Richter, next summer. This would seem to interfere with the combination of Messrs. Gye and Mapleson.

....Munich is to have "enough," if not "to spare," of Wagner music in the coming festival. The operas to be performed will include "Rienzi," "Flying Dutchman," "Tannhäuser," "Lohengrin," "Tristan" and "Die Meistersinger von Nürnberg." Comment has been roused by the leaving out of "Parsifal" and the "Nibelungen Triologie."

....The Emma Abbott Opera Company begins its season in Denver, Col., on September 5. It opens the new Tabor Opera House, just completed by Governor Tabor at a cost of half a million dollars. The company is composed of sixty-eight people in all, who, it is said, are guaranteed railway fares and \$20,000 for the two weeks' engagement.

....Gilmore's Band, with its strong list of soloists, chief among whom is the young Boston cornetist, Walter Emerson, gives daily and nightly concerts at Manhattan Beach, and it is doubtless the exquisite music, both popular and classical in character, which the public here enjoy that induces the immense attendance observed on every pleasant occasion.

....The repertoire of the Rice Surprise Party for the coming season will include "The Mascotte," "Billee Taylor," and "Cinderella at School." Among the members of the company will be Rose Temple, Fannie Wentworth, Eugene Clark, and Henry Dixey. The chorus will include fifty voices, and the season is to be opened early in September in Philadelphia.

....A benefit concert took place at Brighton Beach, day and evening, on the 24th instant. The entertainment included vocal and instrumental music, in which Levy was an active participant. Miss Simon sang Millard's new national anthem, "God Save Our President," with a chorus of one hundred and fifty voices. There was a brilliant display of fireworks.

....The Paine-Brocolini Comic Opera Company will be ready to open the season during the latter part of September, and is organized under the management of the Slayton Lyceum Bureau of Chicago. Matilda Scott-Paine, the prima donna, is now filling a summer engagement as leading soprano at the Trinity Episcopal Church, Twenty-sixth street and Michigan avenue. Signor Brocolini is making further arrangements in New York.

....Miss Kellogg has had some tempting offers to sing in English opera during the coming season, but has decided to first make a concert tour. She has concluded a contract with Pond & Backert as managers, and a concert tour of all the principal cities has been planned. Fifty concerts have already been arranged for. Mr. Pond states that Miss Kellogg is guaranteed \$2,000 per week and her traveling expenses, she to sing four times in each week.

....E. E. Rice has reorganized a new company that is henceforth to be known as "The Lyric Comedy." His "Surprise Party" for the next season contains the following artists: Fanny Wentworth, Rose Temple, Topsy Venn, Henry E. Dixey, Eugene Clark, Signor Brocolini and A. W. F. McMollin. The chorus will number fifty voices. Henry Sutor will direct the orchestra. The season will be opened early in September at the Chestnut Street Opera House, Philadelphia.

....The concert and summer night's festival of the Arion Society occurred last week at Washington Park and Jones' Wood Colosseum. Messrs. Graff, Torek, Remmert, Himmer and Mastorff appeared in the vocal portion of the programme. A *bal champêtre* followed the concert and the illuminated tableaux included "Diana's Hunt," "Lorely," "Cleopatra," "Siegfried" and "Die Rheinixen" and "The Amazons."

....The New York Chorus has been organized as a permanent singing society, and hereafter the directors will be elected by the subscribing members, subscription to the public performances entitling the subscriber to cast his vote for directors at the annual meeting. The chorus membership has been limited to six hundred voices, and final opportunity for joining it will be given in September at Steinway Hall. The chorus will give four public performances—viz., on Jan-

uary 27 and 28, and March 24 and 25, in addition to which it will undertake the chief work at the May Festival of '82. Subscriptions (limited to 1,200) to the season's concerts may be made to the secretary, at No. 20 Nassau street. Theodore Thomas will direct the society, and under his efficient and intelligent instruction great results may be anticipated.

....Remenyi, the well known violinist, appears to have made a success at Koster & Bial's. He has now given a number of performances, and on each occasion the attendance has been very large. He possesses the faculty of making selections which please the masses, and in presenting them he always secures enthusiastic expressions of approval. It may be said that he rarely repeats himself, and that he is able to present every night something new. The only composition that he performs every evening is his own "Liberty Hymn." Since his arrival in America Remenyi has performed in 442 cities and towns of the United States and the Canadas and traveled nearly forty thousand miles. Before the end of his present engagement at Koster & Bial's he will probably be heard in upward of one hundred pieces, many of which are of his own composition. He has composed a new piece "Wedding Music," dedicated to Rafael Joseffy, which was performed with success last week.

....The annual festival of the Worcester (Mass.) County Musical Association for 1881—the twenty-fourth of the association—will occur September 26, 27, 28, 29 and 30. The committee have secured this year an enlarged orchestra, and for service at two more concerts of the week than formerly. They also at the coming festival furnish, in deference to the growing interest in church organs and taste for organ music, an additional concert, making nine in all, consisting of a midday "organ lecture concert," by Frederick Archer. The committee has arranged for the presentation of the "Verdi Requiem" on Wednesday evening, the "Creation" on Thursday afternoon, and "Elijah" on Friday evening. Although the list of artists is not completed, engagements have been perfected with Clara Louise Kellogg, Anna Louise Cary, Tom Karl, M. W. Whitney. In addition to these artists Emma R. Dexter will appear; also Hattie Louise Simms, the rising young soprano, Alice Ward, an interesting soprano, and Grace Hiltz Gleason, the fine dramatic soprano of Chicago. Emily Winant will make her first appearance in Worcester during the festival, as will Franz Remertz, the eminent baritone. Mrs. H. F. Knowles will also take part, as will C. R. Adams, the tenor. The Schubert Company, consisting of eighteen male voices from the Apollo Club, Boston, is also engaged.

CORRESPONDENTS' NOTES.

BIDDEFORD, Me., August 20.—Musical entertainments and dramatic performances are at present confined chiefly to the adjacent watering places where something of the kind occurs nearly every evening; and several morning concerts have been given, much to the delight of those in attendance. Several noted stars of the dramatic and musical world are sojourning here, but they manage to evade public curiosity by fictitious names; for instance, Mme. Boucicault registering as Mrs. Smith, Cary as Miss Brown, &c. Professor J. Chapman, of New Hampton, a versatile and superior elocutionist, has given several readings that were thoroughly enjoyable. H. W. Russell, a blind musician, gave a concert recently, playing several instruments with marvelous skill. The Haines Sisters referred to in my last have appeared in several concerts. The chief event, however, during the past month was the concert given at the Old Orchard House, August 11, by Mme. De Angelis, of Boston, assisted by Martha Colby, of Cambridgeport, Mass., R. Parish, of Boston, and Mrs. E. B. Curtis, of Skowhegan, Me. Mme. De Angelis' vocalism is well nigh perfect; her enunciation is remarkably clear, and her execution exhibits the highest type of cultivation. Miss Colby, who is one of her pupils, is an extraordinary little lady of eleven years, yet the possessor of a voice of great compass and flexibility. She creates unbounded enthusiasm at every appearance. Mr. Parish is a singer who is mindful of the composer's meaning, and faithful in interpretation. His attack of hoarseness prevented a just criticism possible as to tone, quality, &c. Mrs. Curtis, as pianist, is a lady of superior talent as evinced by her performances at this concert, and she was perfectly at home at the Chickering grand used for the occasion.

CONNOISSEUR.

CHICAGO, August 17.—Musical affairs are at a very low ebb this week, and Saturday night will witness the close of the Thomas concerts. Thomas has never done anything more creditable than during the present season in Chicago; nor, it may be said, more profitable. It may now be set down as a certainty that Thomas will and must succeed whenever he comes here; therefore, it is to be hoped that we may have him among us soon again.

G. B. H.

GRAND RAPIDS, Mich., August 15.—There are great preparations made now for the fourth Peninsular Sängerfest to be held in this city, August 21—25. A large commodious hall, 140 feet long, 90 feet wide and 40 feet high, has been expressly built for that purpose at a cost of \$5,500, with a seating capacity of about 3,000. The stage is 40 by 60 feet, and

large enough to seat 400 singers and orchestra. The hall will be lighted with electric light and nicely decorated. Among the societies taking part in the concerts are the singing societies from Saginaw, Bay City, Detroit and Toledo, and the prospects for a large attendance are very flattering, as all of the railroads leading to the city have advertised excursion rates from all parts of Michigan, northern Indiana and Ohio. The following named well known soloists take part in the festival: Emma Heckle, soprano; Franz Remertz, baritone; C. Fritsch, tenor; Kate Funck, of Cincinnati, violinist; Julia Hoops, alto; S. E. Jacobshon, of Cincinnati, violinist; R. A. Wellenstein, pianist; Louis Hahn, bass baritone; Louis F. Boos, cornet. The Detroit Opera House orchestra has also been engaged, and the Sängerfest promises to be the greatest musical festival ever held in the State.

G. R.

HONOLULU, Sandwich Islands, August 1.—After a siege of smallpox for the past five months we are now declared free to hold public entertainments, and travel between the other islands is also allowed. Our amateur "Pinafore" troupe has given five performances, each time for a benevolent institution. It went off very well, although the choruses were only fairly sung and showed a lack of animation. Of the solo singers I shall say very little; each one wanted his or her own way too much; consequently your readers may know the result. The Musical Society is rehearsing Romberg's "Lay of the Bell." I do not know when it intends to give it in public, but I think it should first have a little more unity among its members. The president resigned a little time ago, and these constant little squabbles do nothing toward the advancement of what the members meet for. A concert was given two weeks ago for the benefit of the library. It was largely attended and gave satisfaction. Miss Coleman, of San Francisco, gave readings in admirable style and also played a piano solo. The other performers were local amateurs. We expect the Mendelssohn Quintet Club will pass through here on the next steamer on its way to Australia. If there is time a concert will be given by the club. The Royal Band is giving its usual concerts. This week the band accompanies the Princess Regent to the other islands. A concert is shortly to be given for the benefit of the new organ for the English Cathedral.

BACH.

RICHMOND, Va., August 20.—The Mozart concert, on 18th, drew a full house. The solo of Jennie Jones, "Thou art my dream in stilly night," with 'cello obligato by E. A. Hoen, was the best rendered number of the programme. The orchestra also acquitted itself handsomely. Pierre Bernard is busily engaged in preparing light operas to be given by the Mozart during the coming season. The success of the undertaking last year added much to prosperity of the association. H. T. Cardozo and Monte Walker, of this city, have been engaged by Manager McCane, of the Bijou Opera House.

F. P. B.

SYRACUSE, N. Y., August 20.—The Norcross English Opera Company gave "The Mascotte" at the Grand on the 12th and 13th to fair business, after which the company disbanded, Mrs. Carter and a portion of the chorus joining the Grayson Company and the others returning to Boston, it is said, to reorganize under new management. Mr. Norcross claims that the company has been doing a good business, but the cause of failure seems to be, as usual, the lack of funds. Of the principals, Mrs. Carter, Messrs Laurent and Crompton alone seem to have any conception of the opera, either musically or dramatically. The chorus is, although small, better than the average on the road. Thus one more is added to the long list of failures by incompetent managers, who start with little money and less ability and depend upon the drawing power of a weak company to pull them through. Healy's Hibernian Minstrels, booked for 19th and 20th; "Muldoon's Picnic," 25th; Cal Wagner's Minstrels, 27th. Dr. Wieting is making an effort to purchase the block adjoining the burnt district on the west, with a view to placing his new opera house on the ground floor. The work of removing the debris has already commenced, and the new building is to be pushed forward rapidly. Manager Lehnen smiles serenely as he contemplates the approaching busy season, and congratulates himself on having but one opera house here to look after. Miss E. C. Nason, who has been our leading church soprano for several years, has accepted an engagement with the Remenyi Concert Company for the approaching season. Miss Nason possesses a voice of considerable power and, with proper schooling, would stand high among our leading concert sopranos. Geo. W. Hey, of this city, is the owner of a celebrated Joseph Guarnerius violin, said to be one of the finest in the world. It was recently among the noted Hawley collection and is, I understand, valued at \$3,000. I believe its tone is considered fully equal, if not superior, to that of the great "King Joseph" of the Hawley collection. Lewis Hannum, of Cortland, N. Y., has recently brought out some fine work in new violins, which are pronounced by Remenyi and others to be of exquisite tone.

REGNIS.

WATERBURY, Conn., August 19.—Musical matters have been very quiet for a number of months, but at last, thanks to Wadham's Post, G. A. R., we had quite a treat in shape of a band concert on the park by Colt's Armory Band of

Hartford, on Monday. The following programme was finely rendered: Grand march, "Queen's Salon" (Revier); overture, "Jubel" (Bach); waltz, "Golden Shower" (Hannell); cornet solo, "Young America" (Levy); J. Gould; medley selection, "End of the World" (Rollinson); Cradle Song; "Dancing in the Moonlight" (Rollinson); grand selection, "Fatinitza," trombone solo (Godfrey); Mr. Wilson; galop, "Racquet" (G. Wiegand); "America," new version, (Barry). A very fine organ recital was given on Wednesday afternoon at the First Congregational Church by Sturges Shelton, of New York, formerly of New Haven. Not being present, I am unable to speak of it as fully as I should like to; but those who attended are quite enthusiastic over it. BEVERLY.

ORGAN NOTES.

[Correspondence from organists for this department will be acceptable. Brief paragraphs are solicited rather than long articles. Anything of interest relating to the organ, organ music, church music, &c., will receive the attention it demands.]

...No organist but will agree that choirs are not brought forward often enough outside of the regular church service. With a little extra practice, many interesting concerts might be given, and enough money made to purchase new music, and, if it was necessary, to improve the organ. The thing well started, congregations would feel like lending a helping hand, and thus a good deal of good might be accomplished.

...W. H. Dayas, having resigned at Dr. Hall's church, Fifth avenue, in order to study in Germany for several years, has been succeeded by Eugene Thayer, of Boston, who resigns his position at the Music Hall, Boston, and will, therefore, locate in New York. Jardine & Son are at work adding some new improvements in the combination movements, which have been recently introduced by them. This instrument is one of the largest and best in the city.

...In order to swell the receipts of the Henry Smart Memorial Fund, English organists are advised, at this season of the year, to give concerts at the various watering places, where a large number of more or less wealthy visitors regularly stay. If this idea were carried out with a will by resident organists of these places, assisted by other visiting members of the profession, there can hardly be a doubt but that a good sum of money could be easily raised in this way. The idea is worthy of a trial.

...Mr. Hopkins says that "when the first 'squeaker' was made, such as country lads still delight to construct of osiers in spring time, a primitive model of a reed pipe was produced. It consisted of a vibrator and a tube; the former sounded by being agitated by compressed wind from an air cavity, the breath from the human mouth supplying this power." From the fifteenth century to the present time reed stops have been employed in organs, but only in the past fifty years have real improvements been effected in the former imperfect attempts.

...The combination of organ with violin has often been attempted at concerts, and with success, when the aforementioned instrument has been used with taste and discretion. In accompanying a violin solo on the organ, so many charming sotto and mezzo effects in various colorings can be produced by a talented and intelligent organist, that unless the passages are only suited to the piano, a fine-voiced organ is to be preferred to it. Then the *tutti* effects are broader in outline and, at least, imitate with some success those possible on the orchestra. Altogether, the organ as an accompanying instrument is of the highest possible use, and when available, should never be set aside for the less massive and colorless toned instrument—the piano.

...The best manner of selecting suitable organists to fill vacant places of importance as they occur, is now up for discussion in England. It seems from general information, that the old-fashioned contest is giving way to choice by reputation. But in all appointments, whether musical or otherwise, to secure absolutely impartial results, influence will have to be eliminated from the *modus operandi* employed. Until this is done (and who ever hopes that it will be done), reputation will not have due deference paid it, neither talent or an exceptionally fine performance. Why have a number of the most ordinary clergymen the very best livings in England, while brilliant members of the profession are content to delve away in some small villages or country towns? The answer is simply money or influence, or both, does it all, and that very effectually.

...Far away countries are having organs of splendid scope built for their cathedrals and churches. The last one built by W. Hill & Son, of London, is for Christ Church Cathedral, New Zealand. This fine instrument was recently exhibited by Mr. Best, of Liverpool Town Hall, who performed two highly interesting programmes to large audiences. The instrument in question has three manuals of 56 notes, and a pedal keyboard of 30 notes. The great organ contains 10 registers, including a double diapason, 16 feet, and a posanne, 8 feet. The swell manual contains 11 stops, including a bourdon, 16 feet, and a corneopane and oboe, 8 feet. The choir organ has 9 stops, including a clarinet. The pedal organ contains 5 registers, including a trombone, 16 feet. Among the eight couplers is a swell to sub-octave. There are four combination pedals to the great organ and

two to the swell. There is a pneumatic action to great and couplers, besides separate bellows for pedal, manuals and pneumatic action oak case. Truly a fine instrument.

...An English organist not only has given recitals made up of works by English composers, but has gone still further by playing a whole programme devoted to compositions written by resident musicians of the city wherein the recitals were given. Such a liberal and encouraging if not altogether commendable idea is new. No doubt the special programme referred to was a success, for every composer would have at least forty or fifty friends and pupils present, for two special purposes—first, to listen to his conception, and, secondly, to vigorously applaud it at its conclusion. In large cities, where there are a goodly number of talented musicians located, the experiment could scarcely fail to prove successful, because among them would be one or two whose inspirations would be at least interesting, if not highly original. American organists should imitate.

...Mr. Turpin says of the king of instruments:—"The special functions of the different departments may be briefly summarized thus: The great organ is the medium for broad, massive effects and for achieved climaxes; the swell furnishes the natural expression for music in a varying state of emotion and for passages either growing toward or falling away from climax points; the choir organ is specially adapted for the utterance of passages having little or no emotional force, and for sedate, reposeful harmony generally; the solo organ embraces those individual specialties as would in the orchestra be taken by single instruments of marked peculiarities or prominence of tone; and the pedals, by taking the appropriate bass notes underlying these different effects, not only supply a solid substratum of sound, but in releasing the player's hands to a large extent from the duty of sustaining the complete harmonies, enable him the better to control the other external mechanisms of the instrument, and also to perform masses of harmony spreading over a larger tone surface than could be possibly gripped by the two hands unaided by the feet. With such comprehensive appliances, the organ maintains to advantage its twofold position as an instrument with a distinct classification, and as the greatest and most extensive adapter of music written for other mediums which the ingenuity of man has ever invented."

FOREIGN NEWS IN BRIEF.

...Anton Rubinstein has been supplied with a libretto by Nötel, "Der Sohn des Wajwodens." The celebrated composer laid a positive command on the librettist to furnish him with a book treating of the subject of serfdom... It is probable that Carl Rosa will give a winter season of English opera at Her Majesty's Theatre. He has already commenced his provincial tour at Liverpool and Dublin, his two prima donnas being Julia Gaylord and Miss Yorke... Saint Saëns is engaged upon the composition of a symphony to be produced on the occasion of the inauguration of a statue shortly to be erected to Victor Hugo... Hofman, the composer of the "Frithjof" symphony, has about completed his opera, "Wilhelm von Oramen."... The theatre at Prague has been totally destroyed by fire. It was only insured for 400,000 florins, which is but a small portion of its value... The Worcester Festival, which will take place early next month, will not be without interest as regards novelty. The noble Mass in D of Cherubini will occupy a place of honor... Rubinstein's "Paradise Lost" is to be given by the London Philharmonic Society next season... Madame Albani is to sing at both the Worcester and Norwich festivals, for each of which the note of preparation is being sounded... The usual season of promenade concerts at the Covent Garden Theatre will commence on the 6th of the month. Great preparations are being made to adopt the electric light both for the theatre and the floral hall... An admirer of Beethoven has lately died and bequeathed to the Leipzig Concert Society the sum of 6,000 marks, on the condition that at least one performance of the "Ninth Symphony" of the great master shall take place yearly... M. Lamoureux proposes to give a series of five concerts in London, on May 3, 10, 17, 24 and 31... The Monday popular concerts in London will begin on October 31 and the Saturday concerts on November 5. They are to be continued till December 17, and will begin again on January 2 to last till April 3. Herr Joachim will arrive about February 13... The London Philharmonic Society begin their seventieth season on February 9, under Mr. Cusins. The prospectus includes Beethoven's "Choral Symphony," Berlioz's "Return to Life," Rubinstein's "Paradise Lost," and a new work composed expressly by Raff... The concerts of Hans Richter lead off on May 5, and will be continued on May 8, 15, 22, and June 2, 5, 12, 19 and 26. The programmes are to include all the symphonies of Beethoven, except the first and second, Liszt's "Graver Messe," Brahms' "German Requiem," and some important sections of the "Nibelungen Ring"... The concerts at the Crystal Palace will be resumed early in October... A Belgian society is in Vienna making arrangements for the construction of a new theatre, which is to be called "Wiener Theatre"... The operas that will be given at the Malibran Theatre, Venice, the approaching season, are "Favorita," "Mosè" and the "Gemma di Vergy"... It is reported that, at the Royal Theatre, Torino, the electric light will be experimented with...

It is said that Mme. Valleria will go to the Monnaie Theatre, Brussels, and will occupy the position of Fursch-Madier... Bottesini has recently been in Naples... The company at the San Carlo, Naples, is this season to be composed of the following artists: Stagno and Ortisi, tenors; Sante Athos and Eugenio Aleni, baritones; Maini and Castelmari, basses; Amalia Fossa and Abigaille Bruschi-Chiatti, sopranos... It is said that Viexemps, the violinist, has left a grand opera in three acts... On the occasion of the Geographical Concert, which is to take place in Venice in September, a project was under discussion for a grand vocal and instrumental concert to be given in St. Mark's square, with six hundred voices and two hundred instruments. The pieces proposed for performance were the "Hymn of Nations," by Verdi; Ponchielli's "Grand Military March" and other pieces. The idea, however, was abandoned, because of the cost to the city... Teresina Singer, the eminent artist, gave a grand concert at the Girgenti Theatre, and reaped a great success, being encored in two pieces... At the Reynach Theatre, Parma, a new operetta in two acts will soon be given, entitled "Il Castello Incantato." The music is by Signor Ghezzi... During the season just passed at the Frankfort Theatre, three new operas were put on the stage. They were "Aida," Gounod's "Romeo and Juliet" and Bizet's "Carmen"... The coming autumn will see the new theatre of Pola inaugurated with opera representations. The works that are to be given are "Poliuto" and "Ruy Blas"... The celebrated baritone, Gottardo Aldighieri, has been engaged for the Scala Theatre, Milan, for the ensuing carnival and Lent season... This month (August) a new Berlin theatre, entitled the "West End Theatre," is to be inaugurated with Italian opera. The artists who are engaged are prima donnas Emma Wizjak, Raja Lary and Alda Boffa, and the mezzo-soprano and contralto, Maria Bianchi-Florino. The tenors are Giannini, Sant'elli and Valero; the baritones, Brogi and Delfino; and the basso, Gasperini, with the buffo, Caracciolo... Boito's "Mefistofele" will be given the coming season at the Monnaie Theatre, Brussels. At the same theatre is to be represented the new opera by Massenet, "Erodiade"... To sing in the new opera, "I Burgravi," by Podestà, at Bergamo, there has been engaged the excellent prima donna Wanda Miller.

BRIEF PERSONAL MENTION.

AGUILAR.—Emanuel Aguilar, the pianist, has set Sir Walter Scott's romantic poem, the "Bridal of Triermain," as a cantata, and the work was performed recently with signal success.

BRADLEY.—Frank Bradley, organist of St. John the Evangelist Church, London, has been engaged to play at the English Church, Avenue d'Antin, Paris, and is now giving recitals on that fine organ.

BURNETT.—Alice Sydney Burnett, the Australian pianiste, has appeared in Steinway Hall, London, with good success.

CONSOLO.—Signor Consolo, a violinist, has been playing in London with deserved success.

DOLBY.—Mme. Sainton Dolby has a vocal academy in London, and has trained a number of voices so skillfully as to earn for herself a splendid reputation as a trainer of the voice.

ELLCOTT.—Mrs. Ellicott, wife of the Bishop of Gloucester and Bristol, recently gave a *matinée musicale* in London. She is said to have a voice of great fullness, rich and resonant, besides a perfect execution. Naturally her success was great and decided.

FRICKENHAUS.—Mme. Frickenhaus, the pianiste, has earned an excellent reputation in London the past season as a performer of chamber music.

GALASSI.—Signor Galassi essayed the principal rôle in Baron Bódog Orey's new opera, "Il Rinnegato," with brilliant success, displaying very high artistic qualities.

KORBEL.—It is said that Fräulein Korbelt, of the Leipzig Town Theatre, and formerly of Carlsruhe, has been engaged for the Royal Court Theatre of München. She has won considerable success in the characters of *Agathe*, *Papagena* and *Margarethe*.

MENTER.—Of Mme. Menter's piano playing in London this season, it is said that the objectives of eulogy are exhausted in her case. No doubt this admirable pianiste will soon make a visit to this country, where she will be warmly welcomed.

NILSSON.—Christina Nilsson's rendering of the rôle of *Elsa*, in "Lohengrin," is highly praised by London critics. It is said to be one of the Swedish Nightingale's most charming impersonations.

ROZE.—Marie Roze will remain in England until next spring, under the management of N. Vert. She is to sing at numerous concerts, both popular and classical. She is now in Paris for a short time.

STRAUSS.—Johann Strauss is credited with being engaged upon a new operetta, entitled "The Merry War," which he hopes to have completed in time for production at Vienna in December.

Notes from Italy.

[FROM OUR OWN CORRESPONDENT.]

ROME, August 3, 1881.

CONTINUING my notes on the congress of Italian musicians, now being held in Milan, I will briefly state that, after a slight discussion, a large majority voted for the promiscuity of two contrabassi in orchestras—one with three chords and one with four chords, the one with three chords to be tuned in sol (G), re (D), and sol (G), and the one with four chords to be tuned in mi (E), la (A), re (d), and sol (G)—three-fifths of the contrabassi to be with three chords and two-fifths with four chords.

At the end of the discussion, the president (Mr. Bazzini) said he had received a letter from a member of the Leipzig "Gewand-Haus" orchestra, stating he had invented a new contrabasso with five chords! This announcement caused much laughter. "And yet," continued Mr. Bazzini, "the writer says that the invention has already received several adherents, and begs the congress to examine his invention. Hans von Bülow is among the supporters of the new instrument. He says that the inventor has rendered a service to the musical world by this invention. A sketch of the instrument accompanies the letter. But," concludes Mr. Bazzini, "a contrabasso with five chords is a serious affair!" And there the incident ended, the congress proceeding to examine the second question—that of horns and trumpets. Here the discussion was somewhat more animated, and Bolto spoke more than once. It was, however, finally decided that both the old and new horn should be contemporaneously adopted, and that all horn students should be instructed in both, "beginning with the natural or hunter's horn, and to have hornists who can play both instruments according to the music to be played."

Trumpets and cornets are also both to have a place in every orchestra, and form the subject of distinct study.

A trombone in re (d) was then voted, and a bass trombone in fa (f) to be used instead of the third tenor trombone.

The question of the bass tube had to be adjourned in consequence of the non-arrival of one of these instruments from Munich, and which will have to be examined before it can be discussed. Mr. Pelitti has also a new instrument to show—and Mr. Gabusi likewise. In fact several new bass tubes, bassetti, &c., are spoken of, and are under examination. I will tell you the results in my next letter.

In the meantime, I may tell you that Ponchielli, the celebrated composer of the "Promessi Sposi" and the "Gioconda," has been made commander of the order of the "Corona d'Italia." Marchetti, the composer of "Ruy Blas," has received the same honor. By the by, have you heard "Ruy Blas" yet? If not, you have a treat in store. It contains one of the most passionate love duets in the whole Italian operatic repertory—excepting none. The principal phrase of this duet runs through the whole opera.

I have now only a budget of small talk to send you:

At the Tolentino, it was impossible the other day to perform a funeral mass in commemoration of Charles Albert's death on account of lack of funds. The chapel master had 900 francs at his disposal, but he could not get up a company for that!

There is a talk of lighting all the theatres with electricity for safety's sake. Many of the chief theatres have already begun, and the "Royal," of Turin, is among these.

The Apollo Theatre, of Rome, which was not to be opened again, as it will very shortly have to be pulled down to make room for the Tiber works, and is in a very unsafe state, is to be reopened this year after all. This one season will cost the town 110,000 francs for necessary repairs and 140,000 francs for subsidy—250,000 francs, it may be said, completely thrown away, especially as there is now a magnificent new theatre built, with every modern improvement, in the Via Nazionale. But the proprietor of this new theatre, Mr. Costanzi, is unfortunate enough to have displeased a certain clique in Rome, the members of which vowed vengeance in true Italian fashion, and have done all they could to ruin the theatre ever since its doors were opened last autumn, ruining this poor M. Costanzi, who spent all of his earnings on the building of this theatre, and is now almost a beggar. Since the Apollo must be pulled down next year, it was proposed to make the Costanzi the Royal theatre. But the clique worked so well that they caused the project to fall through, and that is why 250,000 francs must be thrown away on a tumbling-down old building in order to satisfy the private "hatred, malice, and all uncharitableness" of a certain influential party. Meanwhile, seven managers are competing for the honor of conducting the last operatic season of the old Apollo Theatre. Among these I see the name of a New York manager. I hope and trust he will be the successful candidate, as there will then be some chance of having better performances than those which disgraced Rome during the last years of M. Jacovacci's management.

To-night the old Corea Amphitheatre reopens its doors for dramatic performances. It is the largest amphitheatre in the world. Originally it was Cæsar Augustus' tomb, and was surrounded by lovely gardens, which formed the delight of the old Romans. Next it was a fortress, and a monument for foreigners to admire. Then it fell into the Corea family, who converted it into an amphitheatre for public games, etc.; and finally, it has been purchased by the half American and half Italian Telfener, now Count Telfener. The Italians dis-

own him as an Italian, however, on account of his German name and the fact of his having lived chiefly in America, where he made his fortune. His present wife is also American, and sister of Mrs. Mackey. She does not like Rome, and is seldom here. The Count, however, often comes. He runs horses at the Roman races, and has a fine villa, which the ex-Pasha of Egypt occupied last winter; and, finally, he has completely restored Cæsar Augustus' tomb—alias the Corea—to the finest amphitheatre in the world, calling it the "Umberto I. Amphitheatre." But the people still call it the Corea, and, no doubt, always will. Part of the amphitheatre has had to be converted into the stage; but the remaining half is so large that there is very little chance of its ever being filled. The performances are to begin at six o'clock, an hour too early.

It is now the fashion at low theatres here to accompany the band and singers with the *Cri-Cri*. At first the musicians and singers didn't like it, and they tried to remonstrate. That made matters worse. They now join in the fun, and hold a *Cri-Cri* in the mouth while playing; or to fill up the pauses when they don't play or sing. This combination fills the house and the manager's pockets. And to think that the descendants of ancient Romans can amuse themselves with a *Cri-Cri*! O shade of Cæsar! what do you say to this?

AU REVOIR.

The National Normal Institute.

To the Editor of The Musical and Dramatic Courier:

THE National Normal Institute closed its work for the season on Friday, 5th, with a grand concert. The institute has had big success. The "Summer Normals," as they are called, are now so much of an institution in this country that some account of their origin and growth may be of interest to your readers. The writer has obtained the following facts in regard to them. Early in 1851, G. F. Root, then living in New York city, proposed to Dr. Lowell Mason, Thomas Hastings and William B. Bradbury, to hold an institute for teachers of singing schools and those who were preparing for that work for the ensuing summer. These gentlemen doubted if such an enterprise would be successful, but finally consented to join in it. It was advertised to commence June 1 of that year, and continue three months, in Dodsworth Hall, then in Broadway (near Grace Church). Dr. Mason went to England after the agreement was made, but was to return in time for his work. He was however so occupied and interested in his specialty (class teaching) in London, that he asked that the new enterprise might be delayed a year to let him stay awhile longer where he was. This was done, and the first "Normal" in this country and, it is believed, in the world, was held in the above mentioned hall, in New York city, during the months of June, July and August, 1852.

With the exception of two summers during the war, this institute has held its sessions annually until this time. Dr. Root, the projector, is the only one of the original instructors now living, he being the young man of the faculty at its beginning. This institute was the only one for several years; but, as its pupils became familiar with the work, one after another started "normals" on his own account, and all such institutes, whether from the original school or not, follow essentially the plan first adopted. The original normal was held about five years in New York, when Dr. Root gave up his teaching in that city to devote himself to authorship and the conducting of conventions and this summer school. It was then held in North Reading, Mass., for three or four years, where Dr. Root had at that time a summer residence.

About this time it was seen that traveling expenses prevented many Western men from attending, so it was resolved to hold a session in Chicago, Dr. Root having business interests in that city. Taking the Normal to another section proved so useful in extending its influence and methods, that it has itinerated ever since. Dr. Mason and Mr. Bradbury were present at nearly all of its sessions, until they became incapacitated for the work, the one by old age and the other by ill health, since which time the best substitutes that could be found have taken their places. This institute has been held in the States of New York, Massachusetts, Illinois, Indiana, Ohio, Pennsylvania, Wisconsin and Minnesota. In 1870, at South Bend, Ind., when its faculty included Wm. Mason, Carlo Bassini, C. M. Weyman, P. P. Bliss, F. W. Root and the present principal, there was a very large attendance. Seventeen States and Canada were represented in its membership. One day, when the Vice President of the United States was present, he was called upon for a speech. During its progress he alluded to the very extended State representation in the institute, and said it should be called a national affair. Since then, to distinguish it from the multitude of "normals" that have sprung up, it has been called the "National Normal." Its work in Erie this summer was received with great favor. Its membership is large, and its recitals and concerts were well patronized. Dr. Root, the principal, is well known in his specialties. His son, F. W. Root, well sustains his high reputation as a voice teacher. The recital and concert playing of Emil Liebling, the pianist, was much admired, and the other soloists are extremely popular. Among these are Mr. Coffin, of Chicago, tenor; Misses McCord and Herrick, and two daughters and a niece of Dr. Root, also of Chicago; Miss Hall, of Titusville, and an elegant baritone of New York city, Maro L. Bartlett. For

music loving people there is no pleasanter way of passing four weeks of vacation time than at the National Normal Institute. Yours respectfully, J. G. W.

A Serio-Comedy.

THE great agony is over, and the days of the Grand Centennial Exhibition Building of Philadelphia are numbered. This costly fabric, which covers nearly thirty acres, and upon which nearly \$2,000,000 were expended, and to preserve which such pathetic appeals were made to the pride of wealthy Philadelphians by the Bi-Centennial Committee and the leading papers, was offered for sale at public auction in the Merchants' Exchange, Philadelphia, on August 9, after being thoroughly advertised, the conditions including the immediate payment of twenty-five per cent. of the purchase money. It had been already published in the newspapers that the Permanent Exhibition Company had received a bid of \$135,000 for the building at private sale, but as the iron work, at the price of scrap, was worth more than double that sum, it was resolved to put it up for sale to the highest bidder. Although I have no wish to jest on such a serious subject, there is a comic element in the last act of the drama. There stood the bi-centenarians and others anxious to preserve the building, from sentimental motives, and there stood a very unsentimental speculator who had come down from the oil regions to see if he couldn't pick up a dollar or two out of the smart city folks. He had seen the building in process of erection, and had read the description of its total number of pounds of iron, feet of timber, lengths of gas and water pipe, and number and sizes of glass, and had made a calculation that \$150,000 would be cheap for it. But the bi-centenarians stood there with eyes and mouths wide open and allowed this countryman to carry off the prize they were so eager to secure, for the beggarly sum of \$97,000. The cheek of this countryman, who took no stock in Philadelphian pride, paralyzed them; but when they recovered from the shock they scampered around to collect enough subscriptions to repurchase it from him at an advance sum, but they have not reached the countryman's figures, and I don't believe they will be able. As there is a chattel mortgage against the building of \$50,000 for money advanced by the directors to keep the Exhibition alive, there will be but \$47,000 to divide among the shareholders. Among these, I am sorry to say, are a number of hard working musicians, who were induced to accept the stock in lieu of money due for services rendered. Mr. Roosevelt is another victim, and loses the magnificent organ which was purchased for cash and paid for in stock. This stock never had any intrinsic value and, but for the fictitious enthusiasm created by the leading newspapers of Philadelphia, could never have been successfully negotiated. As it is, a number of genteel figureheads, without any knowledge of or talent for the show business, have been pensioned on the treasury of the company for years, and the stockholders have been done out of their stock by the most genteel management, or, to speak more correctly, mismanagement. If the Centennial Commissioners had sold the building, as they would have done if the shareholders had not been misled by the false hopes held out by misguided leaders that Philadelphia could support a Permanent Exhibition, there would have been a handsome dividend coming to the shareholders. Had the management of the Permanent Exhibition, however, been in the hands of men who understood the show business it would not have come to such an inglorious conclusion. A block of ground could have been leased in the built-up portion of the city, and a building large enough to seat 10,000 people erected from the sale of the materials in the unwieldy structure which they would have eventually been compelled to remove from Fairmount Park. It would pay the purchaser to adopt this course even now, and thus give to Philadelphia that which it so greatly needs—a large music hall for monster festivals, conventions and popular entertainments.

J. TRAVIS QUIGG.

Anton Rubinstein.

ANTON GREGOR RUBINSTEIN was born in 1830, in a small village of Bessarabia. His mother, an eminent artist, seems to have instilled into him a portion of her talent, and by study he has arrived at a height of fame that one could well suppose unattainable. In 1839 he went to Paris with his teacher, and it was there that his future career was decided upon. Until then his father had not been willing that his sons should adopt the profession of "artist," but Franz Liszt, having already discerned the genius of the child, successfully opposed his father's hesitation. He pursued his studies at Paris, and in 1844 set out with his mother and brother for Berlin, where Dehn initiated him into the mysteries of composition. Mendelssohn also occupied himself in the cultivation of this extraordinary genius, who profited rapidly by the lessons and example of his two masters. After having traveled through Europe, he went to St. Petersburg, where a box containing his manuscripts was seized under the pretext that it contained proofs of a conspiracy. He was threatened with transportation to Siberia, but was eventually set at liberty. Space will not allow me to describe his triumphal journey over the world. He became known and appreciated as a composer, performer, and "chef d'orchestre." Marshal MacMahon conferred on him the order of the Legion of Honor.—*Le Pilote*.



NEW YORK, SATURDAY, AUGUST 27, 1881.

IT begins to look as though the enterprising person who owns the frame house on the site of the new opera house and has insisted upon receiving no less than \$10,000 for his property and land lease will win. Eminent domain, apparently, does not extend beyond material projects—at all events it has no control over æsthetic matters. It is pretty plain that as the laws go now a man cannot be forcibly ejected from his holding in order to put money into the hands of other people to whom he is under no obligation, and it is equally plain that a frame building in the middle of an opera house would seriously interfere with the line of sight, acoustic properties, and sense of fitness and consistency. The owner is unwilling to be walled up and become the presiding genius of a giant ventilating shaft. Lucca—whom Mapleson thinks of bringing over—is too conscious of her own value to sing gratuitously to any man merely because he may live in the middle of the auditorium. It is clear that, unless this obstinate person reduces his demand, the other obstinate persons will be compelled either to pay him or abandon their scheme. While the public of New York will undoubtedly be in some measure a gainer by the erection of such an opera house, the great American principle of making the most of a good thing must be defended. The public will have to pay in the long run, and it can afford to tell the obstinate leaseholder to keep on demanding until he gets his figure.

BOSTON will doubtless feel very much obliged to A. C. Gunther for the compliment implied in his latest scheme. Mr. Gunther has produced a new comedy entitled "After the Opera," of whose excellence he entertains, with far more than ordinary modesty, some doubt. Why he should be doubtful it is not easy to discover. A man who has written one play that has been even tolerated by the public has usually been cured of the vice of suspecting himself imperfect, while the author of one popular drama is usually unapproachable. Mr. Gunther will find himself ostracised by the American Authors' Association, if that body still has an existence. Nothing can be more unauthorlike than the belief that one is not an undeveloped Sheridan waiting for a chance. Mr. Gunther, however, so far distrusts his piece that he will not try it in New York until he has observed its effect upon a less critical audience. And he has selected the modern Athens to take the place of the modern Thebes. A Boeotian judgment will please him. If Boston can see good in "After the Opera," then New York may be suspected of detecting superlative merit in it. If Boston condemns the piece, then it will clearly be the fault of Boston, not of the play, and New York will admire it all the more. Either way, it is all turkey and no buzzard for Mr. Gunther, and all buzzard and no turkey for Boston. C. Bronson Howard slyly tried "Lillian's Last Love" on the Chicago public before he ventured to bring it out as "The Banker's Daughter" in New York, and with the aid of a little "taffy" convinced his victim that the *corpus vile* was a really highly complimented subject. Whether he can make Boston believe that it is honored in suffering experiments for the good of New York remains to be seen. Still, vanity is a quality that can readily be turned to account, and if Mr. Gunther has half the confectionery skill of his predecessor above named, he ought to be able to secure a most favorable verdict, the difference in mental constitution between the two cities being duly considered.

THE success of "The World" at Wallack's last season brought to the front half a dozen persons who claimed to have made use of at least some of the episodes which constituted its charm. One gentleman distinctly proved that, under the title of "Roving Jack," he had played the piece for years without receiving one first class notice. Nevertheless, since they can think of nothing else, a score of managers, more or less, have started forth this season with companies to play "The World," which will prove a costly attraction to travel with. Meantime the fight over "Michael Strogoff" continues, and will be maintained, no doubt, with great vivacity—at least, until the American public has become vitally interested in the piece. There will be, at least, three versions of the latter piece playing in New York

at once, and perhaps an equal number of performances of "The World" at the same time. This is very well, so far as New York is concerned. By maintaining an impressive Pickwickian fight, the managers can, no doubt, drum up a large attendance; but by and by New York, transient population and all, will weary of this sort of thing and fly to something else. Then the managers of spectacle will find that the managers of combination theatres will have none of them. Spectacle is an expensive amusement. It cannot be indulged for nothing, and those who exhibit it must make terms which will at least pay expenses. But to pay the expenses of such a spectacle as "Michael Strogoff" requires at least seventy-five per cent of the gross receipts of an average weekly business. This managers will not give, and consequently there will be little encouragement for its performance, except in two or three cities. Where competition is as sharp as it promises to be, three-fourths of the spectacular parties will probably retire from business before Christmas.

OUTSIDERS, who know nothing about the wrangles into which rival managers are betrayed at times, would be amazed did they get a chance to see how little originality is shown by persons professing to have minds ready for every emergency, and more especially in the spectacular line. People are very apt to talk lightly of Boucicault as a writer and to call him a plagiarist, just as though the good points of a play were entirely new and the creations of a first-class unassisted intelligence. As a matter of fact, when an emergency is to be met in a matter of situation, the author who can originate a method of doing so is gazed upon with wonder by his associates. Boucicault made himself forever famous when he solved a conundrum put to him by the stage manager of the Princess' as to how he should provide the water in the "Colleen Bawn," by going out and returning with a roll of blue muslin of a tint that would tone up to the proper ultramarine by gaslight and cutting it into appropriate lengths. There was nothing very extraordinary, in this adaptation of means to an end, but the fact that water and muslin in the shape and arrangement that Boucicault exemplified had never occurred to anybody. As good an illustration as any of this remarkable want of adaptability may be found in the eagerness with which certain managers in New York and even others from the provinces flocked to a certain theatre in this city when the grotesque but now forgotten effect of monster heads on small bodies was brought out in spectacular burlesque. A few young people in an audience were probably amused at it; their seniors barely noticed it, and if they had been told that it was an entire novelty would most probably have laughed at their informant for knowing whether it was a novelty or not. Nevertheless, shortly after the news of these heads had been spread abroad not a spectacular, burlesque or comic opera company was complete without at least one of them, and the oburgations of the original providers, who had borrowed the suggestion from London, betrayed their indignation.

OPENING THE SEASON.

THE season of 1881-2 has at length opened, and that too in a manner which gives us a foretaste of what is to come.

The popular appetite for the light and amusing in contradistinction from the solidly instructive has taken the lead from the outset. It will remain the characteristic of the season, if all indications are to be trusted.

"Coney Island" seems to be more palatable than the more thoughtful first-night attendants fancied. Professionals "guyed" it, as well they might, for a more wretchedly constructed piece it would be difficult to conceive of. It is entirely proper that Leonard Grover should be relieved of the responsibility for it; for the fact is that, after it had been put into his hands for revision, Messrs. Collier and McDonald sedulously refused to permit any alterations in the text. How a piece could be revised without alteration Mr. Grover failed either immediately or subsequently to determine. So he left it alone. It has since been modified, and, though it is by no means as preposterous as it was, it is clearly not a model of dramatic originality, force, consistency or construction. But for the intermediate period—the early twilight of the season—it may pass without further comment.

"Cinderella at School" is too old a friend to require any special mention. Trivial but not without grace, it comes up smiling as a stop-gap between idleness and novelty. There is not sufficient change in it to warrant individualizing the members. With these two pieces, however, the season started.

Opening thus, it could only be expected that novelties of the lightest order and last year's styles, of not the most attractive quality, would follow. Of the former, "Rooms

for Rent," at the Bijou, may be considered the most suggestive. It has this merit, if it has no other, that it prompts the question whether the coming play will have either plot, construction, characters or dialogue—anything, indeed, beyond situation. It must be remembered that farce is distinguished from comedy by the preponderance of situation in proportion to the other elements. The farce-comedy, so called, made very little pretension to plot, but it did lay claim to dialogue and character to some extent. Witness one of the worst—"All the Rage." The situations were, at least by allegation, funny; the dialogue, regarded in the light of some intellectual states, would sparkle, and an attempt at character painting had not been quite contemptuously abandoned.

But in "Rooms for Rent" there has been no apparent effort to accomplish anything beyond situation, and this has been gathered from every quarter. "Jones' Baby," "Box and Cox," and the source of the "Boarding House" have all contributed their mite as well as their weakness to this omnium gathering of preposterous situations. When an actor has nothing better to do than come before the footlights in certain highly unnatural dilemmas and talk unutterable nonsense, he can scarcely be held responsible if he fails to impress the audience with his ability. And yet, the cast of "Rooms for Rent" is good. With old stagers and clever comedians like Mr. Coleman, Mr. Ferguson and Mr. Herbert in it, there should be no lack of neat, spontaneous and well fitted humor. But beyond a certain amount of energetic horseplay, there is nothing in the piece that the most generous definition of humor would require an audience to laugh at. A man may be pardoned for copyrighting the idea of sending for the fire department instead of the police by mistake, but he is inexcusable for making such an incident the climax of his humorous creations. However, this piece also is a stop gap, too, so far as the Bijou is concerned. Too many good things are coming out here to allow the standard of the house to be fixed by such an exhibition.

Bartley Campbell is and always has been a professor of quantity rather than quality, and it is therefore not surprising that he should be represented by two plays, "My Geraldine" at Niblo's and the "Galley Slave" at the Windsor. The former has served a purpose in supplying a traveling company with an excuse for existence, the latter comes in for a sort of aftermath to pick up what its predecessor in the long list of Mr. Campbell's plays failed to collect. However, force out new plays as he may, Mr. Campbell will never write one that will live without forcing until he writes esoterically—and this he cannot hope to do while he writes by the mile and supplies lengths of the material to order.

SOCK AND BUSKIN.

...Rice's "Evangeline" troupe appeared at the Windsor Theatre on Monday evening.

... "The Professor" will remain the attraction in the Madison Square Theatre until October.

...Nelson Waldron, stage machinist of the Madison Square Theatre, is superintending the construction of the new stage at Wallack's.

...May Davenport, sister of Fanny Davenport, was a passenger on the Red Star Line steamship Rhyndland, which arrived here on Saturday.

... "Ruth, An American Wife," was introduced to the Brooklyn public at the Park Theatre, on Monday, under the stage direction of H. M. Pitt.

... "The Colonel," the dramatic success at the Prince of Wales Theatre, London, is to be produced in Boston by Eric Bayley, late of that theatre.

...George Fawcett Rowe's new comedy, "Smiff," was produced at the Fifth Avenue Theatre, on Monday night, with the author in the leading rôle.

...Mr. Irving has sublet the Lyceum for part of October and November for an Italian opera season at cheap prices—that is, at the ordinary theatrical prices.

...William Rignold, Allen Thomas and Ada Nelson, actors who are new to America, will have the chief parts in the Kiralfy's version of "Michel Strogoff."

...Robert G. Morris' new play, "Old Shipmates," introducing to the public several characters to be found anywhere along the New England coast, is to be produced in Buffalo by Frank Mordaunt on September 1.

...J. B. Polk and his amusing associates appeared this week at Haverly's Fourteenth Street Theatre in "The Strategists." Next week, Jennie Lee, who has not been seen here for some years, will reappear as Jo, in a version of "Bleak House."

...Lawrence Barrett has been giving special attention to the preparations for his engagement in New York at Haverly's Fifth Avenue Theatre, where he is to produce "Riche-lieu" on a scale of great magnificence. He is to have two engagements at that theatre, and late in the season will pro-

duce "Pendragon," by W. W. Young, of Chicago, thus carrying out his policy of years past, by adding each season to his repertoire a new play by an American author.

.... "Rooms for Rent," with some changes and improvements, is still drawing large houses at the Bijou Opera House. It will be replaced, September 5, by a reproduction of "The Mascotte." The dresses have been made in Paris for this reproduction by Landolf, and Selina Dolaro and Blanche Chapman are to appear as *Bettina* and *Fiametta*.

.... Edwin Booth's supporting company, to accompany him on his tour of the United States and Canada, is now made up and includes Bella Pateman, Mrs. Calvert, Eva Garrick, Miss Calvert and, possibly, Louisa Eldridge; Samuel W. Piercy, Louis Morrison, Robert Pateman, D. C. Anderson, F. C. Heubner, James Taylor, W. H. Whitecur, Edwin Cleary, Mason Mitchell, Louis Barrett, Newton Chisnell, Willett Carpenter and H. M. Bristol. Maze Edwards will be in charge.

.... C. A. Chizzola, manager of Signor Rossi's American tour, has been engaged in selecting the actors and actresses who will be associated with the distinguished tragedian. He has secured the services of Milnes Levick and Constance Hamlin and Louise Muldener. Signor Rossi will sail from Havre for New York on September 17, in the steamship *America*. He will be accompanied by his secretary and by Alessandro Salvini, a son of the great actor, who will visit the United States under the care of Signor Rossi to see the country, learn the language, and acquire an insight into our commercial system.

.... The season will open at Booth's Theatre on next Monday evening with Mr. Colville's "Michel Strogoff," an exact reproduction of the drama now performing successfully in the Théâtre du Châtelet, in Paris. The play will be produced under the stage direction of Thomas B. MacDonough, who has been in Paris for some time to become acquainted with the action. Voeghtlin has done the scenery, and the costumes are by Charles Alias, of London, from Paris designs. The scenic effects will be very elaborate, some of the more noteworthy being "Moscow Illuminated," "The Camp of the Emir Féfar," and "The River of Naphtha." F. C. Bangs will impersonate *Michel Strogoff*.

.... In London, some thirteen of the well known play-houses are running to good business, as follows: "Youth," the spectacular success, by two of the three authors of "The World" (Paul Merritt and Augustus Harris), is on at Drury Lane; "Gibraltar" is being done at the Haymarket by John Howson, Mrs. E. Thorne, &c.; Charles Warner and Miss Girard are at the Adelphi, in "Janet's Pride;" "The Old Love and the New" is at the Princess; the famous Beatrice company are acting "The Workman" at the Olympic; "Olivette" is still running at the Royal, Strand; Charles Coghlan is winning new laurels in "The Colonel" at the Prince of Wales Theatre; burlesque, in the shape of the "Forty Thieves," and a judicious amount of cool summer clothing are to be seen at the Gaiety; J. S. Clarke is doing *Bob Acres* and others of his well known characters in a "farewell engagement prior to his departure for America" at the Vaudeville; "Patience" is still being laughed at at the Opera Comique; "Imprudence" is on the bill at the Folly; "The Bronze Horse" and the usual attractions are offered by the Alhambra, and "Flats" is running at the Criterion.

CORRESPONDENTS' NOTES.

BALTIMORE, August 19.—Ford's Grand Opera House will open on August 22 for the season, with John E. Owens in "Victims" and "Solon Shingle." Mr. Owens always plays to packed houses in Baltimore, and is the favorite comedian of all Baltimoreans. Two of our variety theatres opened last Monday, and owing to the attractive bills and cool weather have been filled every night. At the Monumental the bill was exceedingly good, including "The Kernells," "Dock-staders," "Novelty Four," and Parker and his dogs, concluding with George R. Edson in the drama, "The False Heir," supported by Mr. and Mrs. Chester. Tim Rogers, a song and dance artist, died in Baltimore last Monday. Mr. Rogers has been suffering for some time, and has not appeared on the stage for almost a year. He was quite a favorite with Baltimore audiences. There is every prospect for a good season. In October there will be a grand Oriole entertainment here, which will attract thousands of visitors, and all the theatres are securing attractive bills for their entertainment. E. J. W.

CHICAGO, Ill., August 17.—Affairs dramatic show but little new this week. Hooley's is off the list for two weeks, fixing up more finely for the regular Sunday church services which improvement will also make it even a more acceptable place of amusement than it is at present. Last Friday evening and Saturday matinée witnessed at this theatre the début of a young tragedienne who, if my judgment is not utterly at fault, is destined to make her mark upon the tragic stage. I allude to Mollie Prendeville, who played with the O'Neil company the part of *Pauline* in "The Lady of Lyons." Of course, there were one or two *faux pas*, but they were very slight and eminently excusable; the more so, as they ran rather to an overdrawing than an underdrawing of passionate scenes, and one can always descend to a lower level, while it is hard to rise to a higher. The lady is a brunette, graceful, pleasing, and with a clear, well modulated de-

livery, and she looks passion at every turn. I have not heard of her future movements. The O'Neill company closed on Sunday night, after two performances of "Riche-lieu." The "Mascotte" still plays to good houses at the Grand, where for next week is announced the Union Square Company in "Daniel Rochat." The "World" draws as well as ever at McVicker's. Next week, Curtis in "Sam'l of Posen." G. B. H.

LOUISVILLE, Ky., August 17.—Musical and dramatic matters are at zero here, while the thermometer stands at 98° in the shade, little or nothing can be done. Like other cities that have the greatest need of gardens and summer amusements, Louisville has nothing of the kind. The Amateur Orchestra gave its monthly concert on the evening of August 8, at Central Park, to a large and appreciative audience. The Buckingham Theatre, entirely refitted and furnished, opened on Monday with great éclat and promises a season of much enjoyment to lovers of variety entertainments. Macauley has returned from New York with his pockets filled with contracts for many good entertainments both at Macauley's Theatre and the Opera House. The same pooling arrangement which was successful last year between Mr. Macauley and Brooks and Dickson, will be continued the coming season. Engagements are booked for Macauley as follows: Vokes Family, Denman Thompson, Harrison's "Photos," Minnie Palmer, "The Tourists," Comley-Barton Company with "Olivette" and "Billee Taylor," "The World," J. W. Collier's "Coney Island," Hess Opera Company, the Lingards, Fred Paulding, Genevieve Ward, "Hazel Kirke," Tom Keene's "Hearts of Oak," "Sam'l of Posen," "Child of the State," Gus Williams, Emma Abbott Opera Company, Baker and Farron, Lotta, Jarrett and Rowe's Spectacular Company, F. B. Warde, Neil Burgess in "Widow Bedott," Adelina Patti, Fanny Davenport, "The Troubadours," Robson and Crane, "The Mascotte," "Banker's Daughter," John McCullough, Nat Goodwin and Joe Jefferson, a range of amusements that should satisfy all theatre goers, and which I think will compare favorably with most places. L.

PITTSFIELD, Mass., August 19.—Academy of Music, C. P. Upson manager.—"Coming events cast their shadows before." The "shadows" alluded to consist of numerous entries in Manager Upson's book, denoting to your correspondent the fact that Pittsfield is to have a first class "bill of fare" in the way of amusement. The following are the dates ahead: August 24, Callender's Minstrels; September 8, Joe Jefferson; 14th, "Banker's Daughter;" 19th, Jarrett & Palmer's "Uncle Tom's Cabin;" 23d, Frank Frayne in "Si Slocum." Those booked, but not dated: "College Boys," "Fun on the Bristol," Annie Pixley, Mr. and Mrs. Florence, "Hazel Kirke," Maggie Mitchell, Janaushek, Niel Burgess, Kate Claxton, May Fiske, "British Blondes," Mme. Rentz's Minstrels, and many more of the best on the road. The programme embraces everything from "grave to gay," and will be well received by the amusement loving people of our city. D. S. B.

PITTSBURGH, Pa., August 19.—The season of 1881 was opened on Wednesday, August 17, at Music Hall, by Barlow, Wilson, Primrose and West's Minstrels, to be followed, on August 29, by the Jarrett and Palmer's Uncle Tom's Cabin Combination. The last season was a success in a pecuniary way, and the patrons of our cosy house were well satisfied with the management of the place. There will be a change made on September 1, and John Howell, proprietor, will again take possession of the house, which will be managed by W. D. Evans. As there has been a summer of uninterrupted work at the mines, factories and iron works in and around this place, it is anticipated that a good season will be had. First class entertainments can always rely upon good houses in this city. J.

RICHMOND, Va., August 20.—Anthony & Ellis's "Humpty Dumpty" are booked to open at the theatre on 29th. Regular season will be opened on September 28 by Hardie & Hoey's "Child of State" combination. A. B. Duesberry will open the Virginia Opera House on September 12. He has just returned from New York, where he has arranged for attractions for the season. At the Comique business continues steady; "Blandowski's Spanish Blondes" are booked to open on 22d. Jno. Robinson's Circus will show here on 29th, and, as usual, will draw a full canvas. F. P. B.

WINONA, Minn., August 19.—Our amusement season re-opens about September 10. Philharmonic Hall, our only theatre building, is being renovated, and the stage room enlarged; new scenery is also being added. The first on the list will be "The Hunchback," given by amateurs. On the 15th and 16th the "Chimes of Normandy" is to be given by the Musical Union. A large number of attractions are being booked, some as far ahead as February, 1882, and June, 1882. OCCASIONAL.

WATERBURY, Conn., August 19.—City Hall (Jean Jacques manager)—Jay Rial's "Humpty Dumpty" Troupe played to a large and appreciative audience. The contortion act was the finest ever seen in this city. Following are booked: Anthony and Ellis' "Uncle Tom's Cabin Company," August 29; Jay Rial's "Uncle Tom's Cabin" Company, August 30; Col. Robinson's Colossus "Humpty Dumpty" August 31. BEVERLY.

Sunrise of the Drama in America.

PAPERS FROM MY STUDY.

[WRITTEN FOR THE COURIER.]

BY ARLINGTON.—No. XXIII.

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WARDROBES were packed and the scenic properties made ready for removal; the comedians said goodbye to all their friends and bade farewell to New York city. The experiment was to be tried at least, in Philadelphia. There was no encouragement for them "Down East," and not a ray of hope in the city of Boston.

They had read and heard tell of the stringent law against the play, of which the following is a copy:

An Act to Prevent Stage Plays and other Theatrical Entertainments.
For preventing and avoiding the many and great mischiefs which arise from public stage plays, interludes and other theatrical entertainments, which not only occasion great and unnecessary expenses and discourage industry and frugality, but likewise tend generally to increase immorality, impiety, and a contempt of religion.

SECTION 1.—Be it enacted by the Lieutenant Governor, Council and House of Representatives, that from and after the publication of this act no person or persons whosever shall or may, for his or their gain, or for any price or valuable consideration, let or suffer to be used and improved any house, room or place whatsoever, for acting or carrying on any stage plays, interludes, or other theatrical entertainments, on pain of forfeiting and paying for each and every day or time such house, room, or place shall be let, used, or improved contrary to this act, twenty pounds.

SEC. 2.—And be it further enacted, that if at any time or times whatsoever, from and after the publication of this act, any person or persons shall be present as an actor or spectator of any stage play, interlude or theatrical entertainment in any house, room or place where a greater number of persons than twenty shall be assembled together, every such person shall forfeit and pay, for every time he or they shall be present as aforesaid, five pounds.

The forfeitures and penalties aforesaid to be one-half to his Majesty for the use of the government, the other half to him or them that shall inform or sue for the same; and the aforesaid forfeitures and penalties may likewise be recovered by presentment of the grand jury, in which case the whole of the forfeitures shall be to his Majesty for the use of the government.

No effort was made by the comedians to overcome the Puritanical prejudices of the New Englanders; and since they had been invited and now received the privilege of acting in the City of Brotherly Love, the manager knew, whatever objection might be raised against the morality of the stage, the company entered the new field with unimpeachable characters. They asked no more than an opportunity to show themselves, promising only to edify and amuse. It was a great victory gained for the drama by Hallam's company, to be granted the privilege of acting in Philadelphia, as scarcely five years previous it was a crime to enact plays there, and the players were banished the city. Hallam's company located in Philadelphia. They converted a storehouse belonging to William Plumstead into a theatre. It was situated on the corner of First Alley, above Pine street. The night announced for opening was on April 15, 1754, with the following bill:

THE FAIR PENITENT.

A TRAGEDY, BY NICHOLAS ROWE.

Scotto.....	by.....Mr. Malone	Callista.....	by.....Mrs. Hallam
Horatio.....	by.....Mr. Rigby	Lavinia.....	by.....Mrs. Adcock
Lothario.....	by.....Mr. Singleton	Lucetta.....	by.....Miss Beatrice Hallam
Altamont.....	by.....Mr. Clarkson		

To be followed by

MISS IN HER TEENS.

A FARCE, BY DAVID GARRICK.

Sir Simon Loveit.....	by.....Mr. Adcock	Jasper.....	by.....Mr. Rigby
Captain Flash.....	by.....Mr. Clarkson	Miss Biddy Hel.....	by.....Miss Beatrice
Fribble.....	by.....Mr. Singleton	lair.....	Hallam.
Puff.....	by.....Mr. Miller	Tag.....	by.....Mrs. Adcock

This was the first bill offered to the Philadelphians. The "Fair Penitent" had never been played by this company, and this was their first time of introducing it. The tragedy had been played by Murray and Kean. "Miss in Her Teens" was a favorite after piece, and had often been played by the comedians.

As might have been expected, this first night was a crowded one, the house being packed. A riot almost occurred from the fact that one of the opposition party who had signed the petition against licensing the players was detected in the pit. Some one called him a spy, which he denied. While he remained in their midst they demanded that he go out. Refusing to move, he was carried bodily out of the place, and harmony was restored.

The prices of admission were: Box, 6 shillings; pit, 4 shillings; gallery, 2 shillings and 6 pence.

Thus the comedians introduced the drama into Philadelphia and strengthened the good expectations formed by them. A strong opposition continued to assail them. During their initial campaign pamphlets were published and distributed gratis, condemning them and trying to show up the evils that follow upon plays, players and playhouses, but all to no purpose; the comedians acquitted themselves like gentlemen and behaved themselves like good citizens and not as vagabonds and low idlers. Indeed, so well did they hold their own and give so great satisfaction that the Governor added six nights to the twenty-four originally granted them, making a good season of ten weeks. After about six weeks' performing in Philadelphia, the comedians were visited by William Hallam, the originator of the scheme, who left London to investigate the affairs of the commonwealth and make some settlement with his brother Lewis, the manager. Everything was found in a flourishing condition. William received his share of the profits and was paid the value of his two shares in the company, receiving from Lewis a handsome premium. William arrived at Philadelphia in June, 1754, and soon after returned to England.

[To be Continued.]



NEW YORK, SATURDAY, AUGUST 27, 1881.

NOTES AND ACTIONS.

....J. E. Ditson, of J. E. Ditson & Co., music publishers, Philadelphia, is dead.

....It is reported that the sale of pianos in New York and vicinity is not equal to that of last year.

....Mr. Carter, of Geo. Woods & Co., left Boston for a short vacation this week.

....Horace Waters & Co. report having done a very fine wholesale trade during the past month.

....Alfred Dolge visits his factories nearly every week. He leaves on Friday and returns on the following Tuesday.

....During Mr. Phelps' sojourn in Europe, Mr. Briggs will take charge of Geo. Woods & Co.'s warerooms in Boston.

....Woodward & Brown, Boston, are preparing for a large fall trade. This firm manufactures one of the best pianos made.

....The Mechanical Organette Company received on Monday a considerable order for cabinetos, intended for use in China.

....Sohmer & Co. closed their factory on Saturday in consequence of the death of Chas. J. Fugeman, one of the partners.

....Harry Brown, with Chickering & Sons, starts this week for the Berkshire hills, where he will spend most of his vacation.

....Ernst Gabler sent last week a large shipment of pianos to England. The firm reports trade twice as good as at this time last year.

....F. J. Schwankovsky, of F. J. Schwankovsky & Co., of Detroit, Mich., left a large order with Sohmer & Co. during the past week.

....There is very little news to talk of at Watertown, N. Y., but for all that the trade of that city report that sales of pianos and organs are "quite good."

....The California piano trade is said to greatly exceed that of last year. This is owing to the prosperity which is at present everywhere apparent throughout the State.

....J. R. Phelps, with Geo. Woods & Co., Boston, has sailed for Europe, where he will remain for about four months. During his tour he will visit London, Glasgow and Leipsic.

....The New York College of Music made a large purchase of pianos from Sohmer & Co. last week. It is said that the teachers in the institution prefer the instruments manufactured by this house.

....J. & C. Fischer sent another shipment of pianos this week to South America. Almost every week this house makes a shipment to that section of the world. They also send several shipments to Canada.

....C. B. Burrill, with Chickering & Sons, in their New York house on Fifth avenue, is at present summering at the Catskills. He has almost entirely recovered his health, which was greatly impaired in the spring.

....The Ivers & Pond Piano Company, Boston, has changed quarters in that city. It is now located at 597 Washington street, which building is central for the piano trade. An increase of business and the want of larger accommodation was the reason for removal.

....C. N. Stimpson, of Springfield, Mass., one of the most prominent piano leg manufacturers in the country, produces between 300 and 400 sets of legs per week, and has always a supply of several hundred thousand feet of lumber in the kilns and drying rooms ready for use.

....Business is unusually brisk in Boston for this season of the year. Foremost among those who are reaping a rich harvest is the Smith American Organ Company, which is sending large shipments of goods to Europe as well as to all parts of America for home consumption.

....J. & C. Fischer sent on Wednesday three large shipments of pianos to Louisville, Cincinnati and Indianapolis, where they are intended for exhibition at the State fairs to be held on September 1 at those places. It is believed that the exhibits of the house on these occasions will be the largest ever shown.

....A reporter of THE COURIER last week called at the warerooms of the New England Organ Company, in Boston, where he met Mr. MacLoughlin, a partner and business manager of the concern. This firm has just completed several new, very handsome, and unique styles of organs for the fall trade, while in its warerooms the reporter was introduced to J. Frank Donohue, who is employed by the firm, and who is

organist of the Boston Cathedral. He played a very handsome march of his own composition on one of the New England Cathedral organs.

....About a year ago the piano leg carvers struck in order to obtain an advance in wages, such advance to be in accordance with a schedule of prices made out by the executive committee of the Piano Makers' Union. The schedule provided that the finishers working on machine-carved legs should be paid twenty-five per cent. more than those working upon hand-carved legs. At the time, the firm of B. N. Smith was the only one in the city which carved legs by machinery, and he was at the time paying ten cents per set more to the finishers than the other houses. The new rule was therefore the source of considerable loss to Mr. Smith, but he has had to abide by it ever since. On Monday of last week he called all of his finishers together and protested against the additional twenty-five per cent. He claimed that it was unfair, and stated that other shops, which, however, are not located in this city, having machinery, were not subjected to the same rule. He offered twenty cents per set more than any other shop in the city, and promised to give the men all the work they could do, as he could then cut down rates in stock, and would be enabled to sell more goods than he does at present. He claimed that it was not a matter for the Union to pass upon, as his was the only shop in the city where machinery is used. It must be borne in mind that Mr. Smith did not demand a reduction, but simply stated the unfairness of the matter, and made the proposition accordingly. The men agreed, and all were apparently satisfied; but on the following morning they pretended to misunderstand the nature of Mr. Smith's proposition. The matter was again talked over, and they agreed to return to work; but, instead of doing so, they went to the Executive Committee and said that the prices were cut down, when they were immediately ordered on strike. The committee waited on Mr. Smith the following Thursday morning and heard his story; but they said that some allowance must be made to give shops which had no machinery a chance to live. Under the existing circumstances Mr. Smith withdrew his proposition, and the men returned to work under the old regulations.

....The Southern trade in pianos is reported to be unusually good so far this year, and the prospects are that a rushing business will be transacted in the South during the fall. This prosperous state of things is attributed to the fact that, for several years past, yellow fever was either ravaging the country or threatening it, and that their health and life were the only thoughts of the people, who rushed away from cities and towns to escape the dread disease, and, of course, there was little or no demand for pianos. The absence of contagious diseases this year has given an impetus to a great many lines of business, particularly the one here referred to, and it now seems as if the whole trade which might be done in the past three years in that section was about to be transacted during the coming months.

....A new piano firm has been started at Evansville, Ind. It is styled H. L. Decker & Co., and consists of H. L. Decker and Fred. Grote, both young and enterprising business men. Mr. Decker has served a regular apprenticeship in the manufacture of musical instruments with his father, and for the last six years he has been living in Indianapolis connected with one of the largest music houses in the West, in the capacity of tuner and regulator. The new firm has the sole agency at Evansville for Decker Brothers, New York, J. & C. Fischer, New York, and J. Morris, Boston; and also for J. Estey & Co., and the Hamilton Organ Company.

....Although only a comparatively short time since the formation of the New England Organ Company at Boston, it is pleasing to have to inform the readers of THE COURIER that the prospects of the enterprise are very brilliant. A fair amount of orders has been taken by the company for immediate delivery. On account of these favorable auspices the firm is manufacturing as fast as its facilities will permit so as to be able to meet a demand which will no doubt be made upon it this fall.

....Francis Bacon has made a number of alterations in the scales of both square and upright pianos, by which their tone is said to be so much improved that these instruments, which have always been regarded as first-class, are now more desirable than ever. The firm reports that the season has opened far more auspiciously than that of last year, and from present indications it is thought that the house can dispose of instruments as fast as manufactured.

....Among the visiting members of the trade to the city during the week were J. E. Gould, of Gould & Seba, Chicago, and Mr. Cluett, of Cluett's Sons, Troy, N. Y.; Mr. Adair, of Adair & Brown, Peoria, Ill.; T. D. Bradford, Atchison, Kan.; S. T. Pomeroy, Bridgeport, Conn.; Mr. Smith, of Smith & Nixon, Cincinnati; and Mr. Levy, of E. Witzman & Co., Memphis.

....Robert Edwards, with George Steck & Co., has spent all his spare time during the summer months at Ocean Beach, N. J., where his family is temporarily located. Mr. Edwards is well known as a mariner, and a sketch of his adventures, which was published some time ago in a music trade journal, was very interesting.

....James Miller, of the firm of Henry F. Miller, Boston, has been spending his vacation at the White Mountains. On

Wednesday of last week he visited the Tip Top House, on the summit of Mount Washington, from which a magnificent view can be obtained extending 136 miles over New Hampshire, Maine, Vermont and the Canadas.

Michigan Trade Notes.

[FROM OUR OWN CORRESPONDENT.]

GRAND RAPIDS, Mich., August 15, 1881.

THE music trade was very lively in the spring and kept up very brisk even during the heated term. At Friedrich Brothers', the oldest music house in the city, the piano and organ department includes the Weber, Fischer, Kranich & Bach and Pease pianos; Estey, Chase & Taylor and Farley organs. This firm has made a specialty of the Weber Baby Grand, of which there are quite a large number in this vicinity now. Judging from the large number of instruments coming in and going out continually, the Friedrich seems to do an immense business. In the sheet music line they keep Ed. Schubert & Co.'s and Brainard's catalogues principally.

C. N. Colwell, the efficient teacher of the piano, has left the city during the hot season, but will return again and commence his labors by September 1.

T. H. Redmond is building a new opera house. The seating capacity will be eighteen hundred to two thousand, the largest and finest hall in the city. It will be opened to the public at Christmas. G. H.

Minnesota Trade Notes.

[FROM OUR OWN CORRESPONDENT.]

WINONA, Minn., August 19, 1881.

THE trade is very well represented for a town of this size, especially as business has been unusually quiet for the past four years. The principal dealer is Will J. Evans, who came here about two years ago and opened an establishment in connection with E. S. Morgan; the latter retiring, however, a few months afterward and devoting himself solely to the book trade. Mr. Evans has the only exclusive music house and carries the largest stock in Southern Minnesota, and is building up quite a nice trade. He handles the Weber and Wheelock pianos and the Standard organ principally.

Kimball has a branch house here operated by one of the booksellers, and H. Borth, who handles the "Crown" sewing machine of Chicago, also sells "Crown" organs. Imported musical merchandise, together with sheet music, is handled more or less by all the jewelry and book stores.

Trade prospects are some brighter for the fall than at the same time last year; but they are by no means what they ought to be. OCCASIONAL.

Richmond Trade Notes.

[FROM OUR REGULAR CORRESPONDENT.]

RICHMOND, Va., August 20, 1881.

THE music trade is not unlike other branches of business, and consequently at this season of the year is decidedly flat.

Ramos & Moses sold the Mozart Association, last week, a Knabe upright grand. It is to be used in the rendition of operatic music in conjunction with the orchestra, and is a fine instrument, both in tone and exterior finish.

The Chickering grand will be used by the association for concert and other purposes. The "Mozart" can now boast of two as fine instruments as there are in the city. F. P. R.

Montreal Trade Notes.

[FROM OUR OWN CORRESPONDENT.]

MONTREAL, P. Q., August 15, 1881.

MANY country complaints remind your correspondent that the question of educated piano tuners is a serious one to people who live far away from cities. Many of the latter are people of culture, with good taste in music, good judgment in selecting instruments, good ears to appreciate harmony, and yet they are, half the time, at the mercy of charlatan piano tuners, who cannot make a decent unison, much less lay a temperament; who are ignorant of the elements of regulating; whose mechanical skill goes no further than the use of a screw-driver and a jack-knife; and whose knowledge generally is to be profoundly ignorant of what they pretend to do. Constant complaints reach the city from those who have been victimized. All this is sadly against the interests of piano makers; their best instruments, after being subjected to the tender mercies of these inharmonious tramps, must appear to such disadvantage as to give the unlearned in such matters the impression that the instruments themselves are defective.

It would certainly pay makers to adopt the old-fashioned way of taking apprentices, or to establish a school for tuners.

This is the dullest season of the year in the music and piano trade, yet dealers are pleased with the result of the season just past, and speak confidently of better times coming. At the same time there are so many to divide the trade among that one wonders how they all live. The leading makers are all represented: Steinway, Chickering, Knabe, Hazelton, Decker Brothers, Weber, Sohmer, Emerson and any number of others.

An apparent strife having existed for some time between the agents of the two well known pianos—the Weber and the

Decker Brothers—the former have imported Decker & Son pianos, and the latter have taken hold of the Kingston Weber—an excellent instrument—so as to fight them with their own weapons.

Talking of weapons, if any one would take the trouble to read the literary volleys poured in by each combatant, they would conclude that no other weapons but pistols could possibly settle the dispute.

Manitoba, and further north-west, is booming up as a good field for music—Winnipeg, notwithstanding its youth, boasting of good church organs, good pianos, good teachers and good players.

Dr. MacLagan, late of our Christ Church Cathedral, has accepted a position as organist of the Episcopal Church there, and Dr. C. F. Davies, an exceedingly clever organist and musician, is likely to succeed him here.

H. Prince, a son of the music dealer, has departed thence to start business in the same line, and it is understood a member of the New York Piano Company has gone there with the same intention.

A good piano tuner, who does not indulge, would grow rich there.

Mr. Dezouche, of Dezouche & Co., has just returned from the States, where he has been making large purchases for the fall trade. Business with this firm has been very good.

A. R. N.

NEW MUSIC.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

G. Schirmer, New York City.

Gavotte Militaire. (piano). Auguste Mignon.

There is in this "Gavotte" something more interesting than attractive. It is a musicianly work, but not calculated for the populace. It does not recommend itself particularly for its invention, but rather will be enjoyed for the skill displayed in the presentation of ordinary subjects. Lovers of good music will appreciate it.

Frank A. Whiting, Springfield, Mass.

The Eagle's Flight, galop. (piano). E. B. Phelps.

Although exhibiting no ideas of much originality and worth, this "galop de concert" is well written and full of *brío*. Played even tolerably well, it will be certain to gain admirers. For such a class of work there is a steady demand. It is only moderately difficult.

Ernst Eulenburg, Leipzig, Germany.

1. Easy Trio in C, for piano, violin and 'cello. C. Reinecke.
2. The same arranged as piano duet.
3. Easy Trio in E Minor, for piano, violin and 'cello.
4. The same arranged as piano duet.
5. Easy Trio in F, for piano, violin and 'cello.
6. The same arranged as piano duet.

Nos. 1 and 2.—To the critic it is always a pleasure to meet with works that have been written by a clever and talented musician, and which on their very face bear the impress of true art. Carl Reinecke, in the above three "trios" (not difficult, but still not really easy to perform well), has exhibited sterling qualities such as only a gifted writer who has assiduously cultivated his natural talent is able to command. The form of each separate movement satisfies, and the graceful, interesting themes are set off at their best by appropriate but never unduly rich harmony. These "trios" have evidently been written up to a certain standard, which has neither been overtopped nor fallen below. The first "Trio," in C major, opens with an *allegro moderato* movement, having no particular originality, but abounding in clever part-writing and imitations. The first bar of the piano part contains the chief idea and gist of the movement, and is now and then effectively divided between the violin and violoncello, each playing part of the phrase in answer to the other.



The secondary subject is an ordinary figure of no particular interest. The *andante con moto*, in A minor, as well as the final "rondo," *allegro grazioso*, will please most lovers of music, although their intrinsic worth is not very great. The arrangement for piano duet embodies as well as can be the chief features of the original score, and will be acceptable for private use.

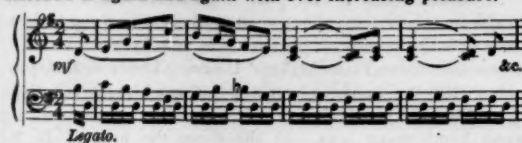
Nos. 3 and 4.—In style this "Trio" differs materially from the first one. It is more pretentious, although kept within bounds of average difficulty. The first movement, *allegro molto*, has a touch of the dramatic running throughout it.

p Violin & Cello in Octaves.



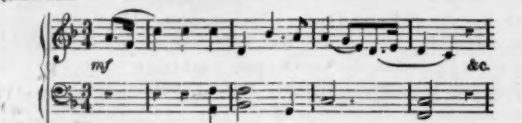
It seems, however, to lack melodic interest, and the second-

ary subject, which might have supplied this want, is nothing but an ordinary figure well handled. The slow movement, an *andantino*, is a charming piece of writing, and will be listened to again and again with ever increasing pleasure.



The finale, *allegretto*, is bright and stirring, and with its gay motive, skillfully handled, brings the work to a brilliant close. The piano duet arrangement has been carefully made.

Nos. 5 and 6.—The third "Trio," in F, opens with an *allegretto* movement, the chief theme being melodious and graceful.



A one-bar arpeggio phrase, which enters just before the letter A, is used throughout the movement with skill and effect.



Upon these two themes the movement is based, and it is, perhaps, as interesting as any part of the three "trios." The *andante* is a little gem, its chief subject being characterized by tenderness and a trifling melancholy.



It will become the favorite movement in all the "trios." The last section of this "Trio" is a presto movement, as light and bright as some of Mendelssohn's scherzos. The chief motive is by no means an overpowering originality, but it has been well handled, and made to appear at its best, skillful imitations being met everywhere.



The secondary subject contrasts favorably with the first, being of a quieter and more vocal character.



This movement like most of the rest has been thematically well developed. The piano arrangement will be enjoyed by pianists of fair executive ability. Altogether, these three "trios" will be especially welcomed by good amateur performers, who can play and enjoy them in the parlor. They are not, however, too insignificant for notice by professional musicians.

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No. 2, Flying Leaflets. .35

No. 3, A Story. .35

Scholz, B.—Op. 50, Tyrolienne. .75

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Catal.—Three instrumental pieces from his opera "Semiramis." 1.15

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Wagner, Richard.—Motive from the "Ring of the Nibelungs," arranged by A. Dörstling. 1.65

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No. 2, Walkure. 2.00

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Bertoni, B.—Op. 72, Grande Polonaise Héroïque, Précédée d'un Air Slave. 1.75

Graedener, Hermann.—Op. 9, Five Intermezzi. 3.00

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Alexandre, Geo., Prince of Mecklenburg.—Romance. .60

Meyer-Oberleben, M.—Op. 10, No. 3, Mazurka. 1.00

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Berbiguer, F.—Op. 131, "Le Solitaire," Cavatine à la Rossini. .75

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Bibl, Rud.—Op. 25, Four fugues. .75

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Koepfhofer, L.—Op. 14, Fantaisie Champêtre. .65

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ORCHESTRA.

Scherz, Ernst.—Italian Guitar Serenade. Parts. 1.50

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Cooper, Henry.—"Springtide." Concert Song. \$0.75

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ORCHESTRA.

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Exports and Imports of Musical Instruments.

[SPECIALLY COMPILED FOR THE COURIER.]

EXPORTATION of musical instruments from the port of New York for the week ended August 13, 1881:

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTRS.	
	No.	Value.	No.	Value.	Cases.	Value.
Havre...	1	\$500				
Hamburg...	23	\$1,802	4	1,200		
London...	28	7,969				
Hull...	4	480				
British No. America...	1	319			1	\$89
British Australia...	3	333				
British West Indies...	3	150			1	30
U. S. of Colombia...	2	180	3	1,450	13	300
Mexico...	1	150				
Liverpool...	1	150				
Geneva...					4	214
Bremen...	2	350				
Totals...	67	\$11,564	9	\$3,469	9	\$633

* Piano actions. † Orguinettes.

NEW YORK IMPORTS FOR THE WEEK ENDED AUGUST 13, 1881.
Musical instruments, 207 pkgs. value. \$29,007

BOSTON EXPORTS FOR THE WEEK ENDED AUGUST 12, 1881.

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTRS.	
	No.	Value.	No.	Value.	Cases.	Value.
England...	7	\$381	1	100		
Nova Scotia, etc.	2	100	2	250		
Brit. Poss. in Africa...	3	230				
Totals...	12	\$711	3	\$350		

BOSTON IMPORTS FOR THE WEEK ENDED AUGUST 12, 1881.

Musical instruments. value. \$1,540

The Musical and Dramatic Courier.

A WEEKLY PAPER

Devoted to Music and the Drama.

THIS journal, as its name purports, is intended to cover the musical and dramatic field. With a full sense of the responsibility this purpose involves, its publisher proposes to give the American public an active, intelligent newspaper, devoid of factitious surroundings, courteous in expression, free in opinion, and entirely independent. The need of such a journal is apparent, and on such a basis the support of artists and of the people may reasonably be expected. It has no partisan aims to subserve, and it will give the news and all fresh and interesting information that may be of value in its line. It will also give, as heretofore, close attention to trade interests, and with its frequent issue must serve as the best and most important medium for advertisers.

Any information our readers may wish to obtain shall be cheerfully given, and prompt replies will be made to all inquiries addressed to us on any subjects of interest to the trade.

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Advertisements for the current week must be handed in by 10 A. M. on Monday.

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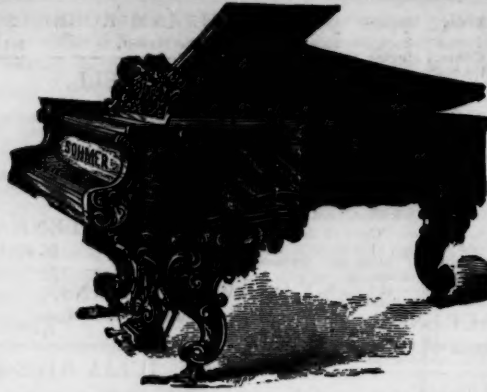
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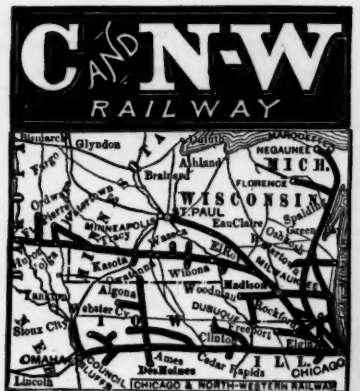
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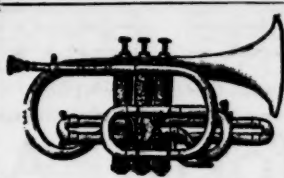
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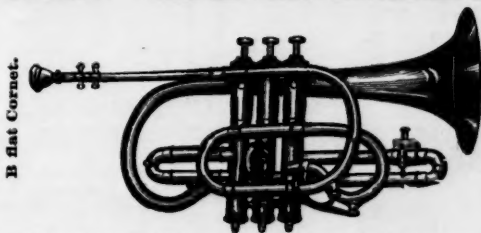
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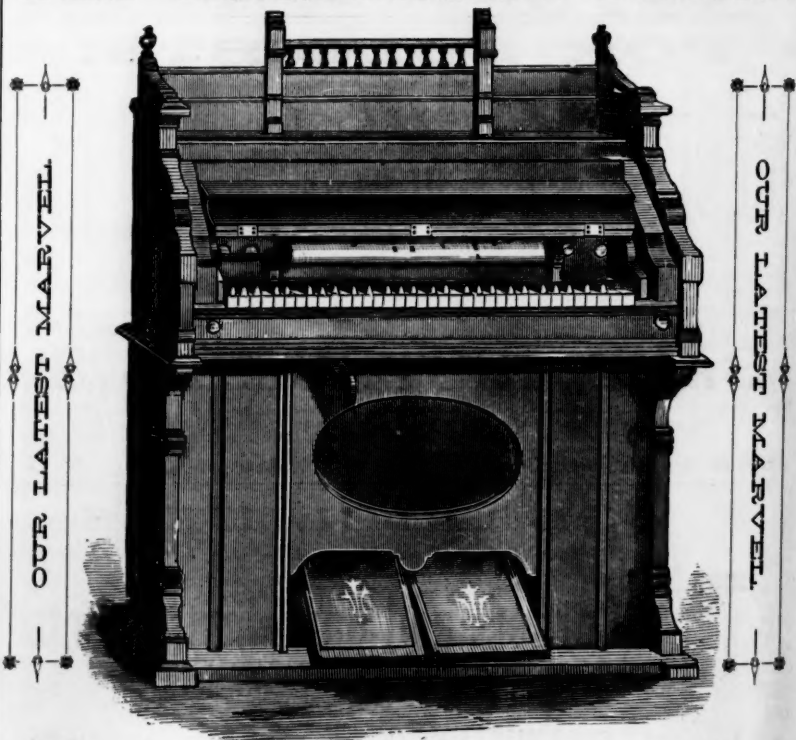
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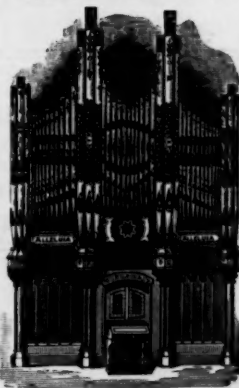
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